60¢

March 1

VOGUE



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as a great beauty wears it

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VOGUE

INCORPORATING VANITY FAIR

There are four Vogues: American, French, British, Australian I. S. V.-PATCÉVITCH Publisher

MARCH 1, 1962



BERT STERN

COVER

Opening this issue of Vogue, and cueing in some of this spring's best looks: a new wave of pink. Here, in hat form—a peau de soie cloche, tugged down on one side, and worn with one of pink's freshest partners in charm, a dress of cool-water green. Lilly Daché hat, at Saks Fifth Avenue; Hutzler's; Dayton's; Frost Bros. Other beauty-makers in evidence: lipstick in a pinked-up Sunny Red, and a foundation that's warm, but not over-emotional. Both are part of a new Charles of the Ritz make-up scheme called Sunny Face.

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The Chambre Syndicale de la Couture has requested that all publications showing Paris models from this collection publish the following line, to apply to all models shown: "Copyrighted model—reproduction forbidden." Of course, this does not apply to shops and makers who have bought the original models.

Vol. 139, No. 5
Whole No. 2075

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with rediscovered doll waist–
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to

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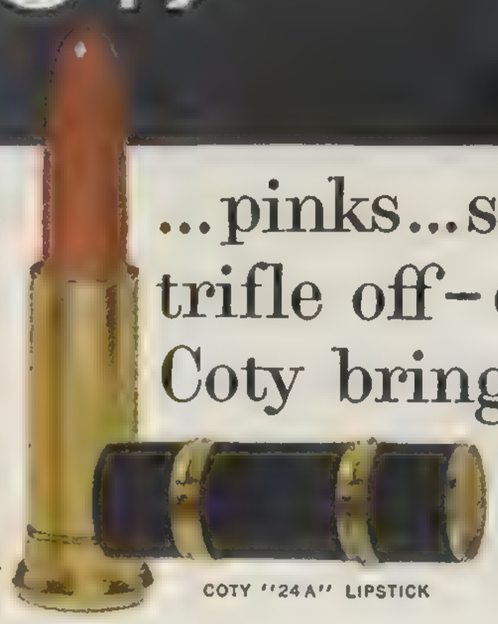
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fashion matte nail satin

by MAX FACTOR



matte finish for fingertips...pure color without glare!

Fingertips so daringly different you won't be happy till you've tried it... Fashion Matte Nail Satin. Nail coloring with a finish that's feminine and subtle, a newness that's right at the heart of Spring fashion. Fashion Matte Nail Satin...glowing from within, giving color a clarity that's fresh, pure, fabulously alive. Eight glorious colors that glow with natural light. A new look, a new finish...fashion adventure at your fingertips by MAX FACTOR

JEWELED BRACELET BY TOBIAS, BEVERLY HILLS ©MAX FACTOR, 1962

BROWN
SHOE COMPANY

Quality at your feet.®

Wonder

beautifully detailed pump designed with a worldly air

The look: It's easy come, easy go as you travel in a versatile coat underscored with neutral pumps for that Life Stride look of perfection.

The shoe: Trimmed with delicate tracings, colored in the new spring neutral. Wonderful feeling with the perfect fit of Life Stride's soft Cuscino® construction.

12.99

Other styles, 7.99 to 13.99
Higher Denver West

Life Stride®
the young point of view in shoes





Costume by Sportswear Couture

To bring you shoes that represent America's biggest dollar's worth today, we use leather as well as a wide variety of materials including fiber and plastic products, textiles and metals—all of which have been thoroughly tested in Brown Shoe Company's Quality Control Laboratories • LIFE STRIDE DIVISION, BROWN SHOE COMPANY, ST. LOUIS, MISSOURI

Hattie Carnegie

NEW YORK · PALM BEACH



PETER FINK

You loved Cover Girl liquid... 

You raved about Cover Girl pressed powder... 

Now—get set to go mad over Cover Girl's latest...

New Cover Girl face powder



"What a make-up! Only Cover Girl looks so good on my skin . . . is so good for my skin!" says cover girl SANDY HILL



"Cover Girl is a blessing . . . a glamorous make-up that's actually good for my skin!" says cover girl SANDRA PETERSON



"Imagine! A medicated make-up that looks so lovely. New Cover Girl is for me!" says cover girl SARA THOM



"Cover Girl is wonderful—no other make-up ever did so much for me!" says cover girl MAROLA WITT

...the first loose powder that's actually good for your skin!

Medicated, antiseptic (and fragrant).
Fights germs on your puff, on your face.
And gives you all the special flattery—the lightness, sheerness, delicacy—of loose face powder.

Imagine a face powder with all the beauty magic of Cover Girl! A loose powder that's medicated, antiseptic, actually good for your skin—and ravishingly flattering besides. Now, you'll have Cover Girl liquid for make-up in the morning . . . Cover Girl pressed powder for your purse . . . Cover Girl face powder for your dressing table. Treat yourself to a Cover Girl complexion today!

COVER GIRL IS A TRADEMARK NAME OF THE NOXZEMA CHEMICAL CO.



POETRY & FLOWERS

lyric lines composed by harvey berin,

in pastel flowering silk chiffon,

sparked with

dewy beading. 275.95,

8 to 14 sizes, from his collections

in the designers' rooms

of joseph magnin

J O S E P H M A G N I N

san francisco california nevada

SPRING AND SUMMER DICTATES "LITTLE FURS" OF EMBA* MINK

Forget the concept that furs belong solely to Fall and Winter. A thing of the past. The "Little Furs" of EMBA* mink are musts for Spring and Summer. Air-conditioning with its plunging temperatures demand them. The late-day and evening breezes of resorts and country spots do, also. And, certainly "Little Furs" for our jet-age travels. On these two pages and the next, EMBA mink to take you beautifully and dynamically from morning, yes, through dawn. EMBA mink to be as much a part of city doings as suburban. EMBA mink that will flatter you and more, with its twelve magnificent natural colors, and quality—the world's finest from America.

Opposite: On the town during darkened hours appears this little fashion-stopper of TOURMALINE* brand, EMBA* natural pale beige mink, the epitome of chic. *Below left:* Dashing around the city or countryside the Sunbeam Alpine and the spirited you with the best Traveler of all, AZURENE* brand, EMBA* natural blue-grey mink. *Right:* Deft jacket wonder of AEOLIAN* brand, EMBA* natural taupe mink has nothing in mind but to flatter profusely, forever.





DERUJINSKY

EMBA "Little Furs" are available at these favored stores:

J. P. ALLEN, ATLANTA, GA. • BATTELSTEIN'S, HOUSTON, TEX • GUNTHER JAECKEL FURS AT BONWIT TELLER, NEW YORK, CHICAGO, ILL., CLEVELAND, OHIO
FROST BROS., SAN ANTONIO, TEX. • HALLE-ON-MAIN AND HALLE-ON-UNION, MEMPHIS, TENN • JOSEPH HORNE, PITTSBURGH, PA.
HUNECK'S INC., SAN DIEGO AND LA JOLLA, CALIF. • JANDEL FURS, WASHINGTON, D.C. • JENNY CO., CINCINNATI, OHIO • GUS MAYER, NEW ORLEANS, LA.
MILLER'S NORMANDALE, MONTGOMERY, ALA. • MORTON'S, BOSTON, MASS. • NEUSTETER'S, DENVER, COLO. • NAN PENDLETON, INC., TULSA, OKLA.
RAYMOND'S, SALT LAKE CITY, UTAH • SCHIMMEL FURS, ST. LOUIS, MO. • SCHNEIDER BROS., INC., SAN FRANCISCO, CALIF. • H. P. SELMAN, LOUISVILLE, KY.

*Trade-mark EMBA MINK BREEDERS ASSOCIATION







SPRING AND SUMMER DICTATES "LITTLE FURS" OF EMBA* MINK

Opposite: Matinee Idol—MORNING LIGHT* brand, EMBA* natural blue beige mink turned into nothing short of absolute luxury and stardom. *Above:* At Cook's Travel Office, AUTUMN HAZE* brand, EMBA* natural brown mink gets ready to display its wealth of jacket news to the world. *Below:* Cabochon capelet of glorious CERULEAN* brand, EMBA* natural blue mink loves to go everywhere...loves to go shopping for Royal Worcester treasures.

Virginia Thoren



EMBA "Little Furs" are available at these favored stores:

J. P. ALLEN, ATLANTA, GA.

BATTELSTEIN'S, HOUSTON, TEX.

GUNTHER JAECKEL FURS AT BONWIT TELLER,
NEW YORK, CHICAGO, ILL., CLEVELAND, OHIO

FROST BROS., SAN ANTONIO, TEX.

HALLE-ON-MAIN AND HALLE-ON-UNION, MEMPHIS, TENN.

JOSEPH HORNE, PITTSBURGH, PA.

HUNECK'S INC., SAN DIEGO AND LA JOLLA, CALIF.

JANDEL FURS, WASHINGTON, D.C.

JENNY CO., CINCINNATI, OHIO

GUS MAYER, NEW ORLEANS, LA.

MILLER'S NORMANDALE, MONTGOMERY, ALA.

MORTON'S, BOSTON, MASS.

NEUSTETER'S, DENVER, COLO.

NAN PENDLETON, INC., TULSA, OKLA.

RAYMOND'S, SALT LAKE CITY, UTAH

SCHIMMEL FURS, ST. LOUIS, MO.

SCHNEIDER BROS. INC., SAN FRANCISCO, CALIF.

H. P. SELMAN, LOUISVILLE, KY.

*Trade-mark EMBA MINK BREEDERS ASSOCIATION

20 CARATS
casts a spell of
golden elegance...

Perfume by Dana


20 CARATS
Dana
BLUMENFELD

Hot browns...cool browns...golden browns
with no brassy or orangey tones ever!



Only with the fabulous new hair color rinse

DIAMONDS BY HARRY WINSTON, FASHIONS BY HENRI BENDEL © COTY, INC. 1962

INSTANT RADIANCE BY COTY

Yes! Brown can be beautiful! And new! And dramatic! Pick a color-any color-from Coty's rainbow of fabulous "browns". Not a one gives brassy or orangey tones-ever! Instant Radiance showers on color that shimmers and shines with new life-but looks radiantly natural! Color you merely "foam" on...yet lasts through 5 shampoos! Color that covers even mixed gray hair-(yet won't stain pillows). If you've ever yearned to "do it up brown"-do it now with Coty's Instant Radiance!

FIVE BEAUTIFUL "BROWNS"! BROWN GOLD, CHESTNUT GLOSS, AUBURN EMBERS, DEEP BROWN GLOSS, BLACK RADIANCE....AND A FULL SPECTRUM OF COLOR! ASH, SILVER ICE, COPPER FIRE, STRAWBERRY BLONDE, PURE PLATINUM, GOLDEN GLEAM. $1.50 PLUS TAX.



Denim relocated. Away from the ranch and onto the beach or patio—White Stag's India Denim print shirt—delicious topping for long stemmed dazzling white denim slacks. Shirt 8-18, $12.95. Bosun Denim jeans 6-20, $5.95.

you're right, it's White Stag

Double knits are doubly dashing with Kodel...these Weber & Franks dresses keep their like-new look. Knits with Kodel have a special knack. They can brave the busiest day and look as if they'd just stepped out of a shop window. Kodel is the fiber that keeps them in such lovely shape.



In Milliken's "Windom" double knit of 60% Kodel polyester, 40% wool. In clear blue, café au lait, mist green and black. Sizes 8 to 18. Pleated dress with jewel neck, about $40. Sheath with bow, about $30. At stores listed opposite...and other fine stores including: Bloomingdale's, New York and branches; Marshall Field & Company, Chicago; Joseph Magnin, California and Nevada; Broadway Dept. Stores, Southern California; Frederick & Nelson, Seattle.

Kodel is the trademark for Eastman polyester fiber. Only the fiber is made by Eastman, not the fabric or dresses shown here.

EASTMAN CHEMICAL PRODUCTS, INC., *subsidiary of Eastman Kodak Company*, 260 MADISON AVENUE, NEW YORK 16, NEW YORK

Weber & Franks double knits with Kodel® are sold at fine stores including:

ALABAMA
Birmingham ..... Pizitz
ARIZONA
Phoenix ..... Korrick's
ARKANSAS
Little Rock .....The Gus Blass Co.
CALIFORNIA
Glendale ..... H. S. Webb Co.
Hawthorne ..... Boston Stores
Inglewood .....Boston Stores
Long Beach ..... Buffums'
Los Angeles ..... Bullock's Westwood
Oakland ..... Rhodes
Sacramento .....Hales Dept. Stores
San Diego ..... Walker Scott
Santa Ana ..... Buffums'
COLORADO
Denver ..... Joslins
DISTRICT OF COLUMBIA
Washington.....S. Kann Sons Co.
INDIANA
Indianapolis.....L. S. Ayres & Co.
KANSAS
Wichita .....Buck's, Inc.
MARYLAND
Baltimore ..... Stewart & Company
(Downtown, York Road & Reistertown)
MASSACHUSETTS
Boston ..... Filene's
MICHIGAN
Detroit ..... Crowley, Milner & Co.
Detroit ..... Himelhoch's
Grand Rapids .....Wurzburg's
MINNESOTA
Mankata .....Bretts Dept. Store
St. Cloud.....Fandel Co.
St. Paul .....The Emporium
MISSOURI
Kansas City ..... Rothschilds
(and branches)
St. Louis .....Famous-Barr
NEBRASKA
Lincoln .....Gold's of Nebraska
NEW YORK
Albany.....Flah's of Albany, Inc.
Brooklyn ..... Abraham & Straus
Buffalo.....Adam, Meldrum & Anderson
Buffalo.....Hens & Kelly, Inc.
NORTH DAKOTA
Fargo.....Black's Store Without a Name
OHIO
Akron ..... M. O'Neil
Cleveland ..... The Higbee Co.
Dayton ..... Elder & Johnston Co.
Lima ..... Greggs
Youngstown .....The G. M. McKelvey Co.
OREGON
Portland .....Lipman Wolfe & Co.
Portland ..... Meier & Frank Co.
Salem .....Meier & Frank Co.
PENNSYLVANIA
Erie.....Trask's
Harrisburg ..... Bowman's
McKeesport ..... Cox's
(and Norwin & East Hills)
Philadelphia .....Bonwit Teller & Co.
Philadelphia .....Strawbridge & Clothier
Pittsburgh.....Joseph Horne Co.
RHODE ISLAND
Providence.....The Outlet Company
Providence .....Shepard Co.
TENNESSEE
Kingsport..... J. Fred Johnson & Co.
TEXAS
Fort Worth.....W. C. Stripling Co.
UTAH
Salt Lake City.....Paris Company
Salt Lake City ..... ZCMI
VIRGINIA
Arlington .....S. Kann Sons Co.
Roanoke .....Heironimus of Roanoke
WEST VIRGINIA
Parkersburg .....Broida-Stone & Thomas
WISCONSIN
Milwaukee.....Milwaukee Boston Store

Kodel is the trademark for Eastman polyester fiber

EASTMAN CHEMICAL PRODUCTS, INC.
subsidiary of Eastman Kodak Company
260 MADISON AVENUE, NEW YORK 16, N.Y.

The inside story of ruffles



EVELYN MARCIL

The great new rush to ruffles goes all the way to skin-deep. Lingerie now is softer, too, and lacier; for instance, this brassière with wide-set straps. It's great with a blouse, or—in non-blouse hours—with plunged or squared necklines, ruffled or not. Extra news: the lace is moulded—no seams to interrupt the smooth fit of knitted clothes. By Youthcraft, of white nylon lace; about $6. Bloomingdale's; Woodward & Lothrop; Famous-Barr.

KAREN RADKAI



Band-ette: easy-fit longer body, super sleek stay-put lacy leg. Air-light Lycra 7.95. From the Leisure Life Collection by

Venus



Venus, 2200 W. Lawrence, Chicago 25



snake with patent

the grand new gleam in the eye of spring

Slickest combo to tempt the feet of fashion since the snake left his home in Paradise . . . the grain of serpent played against the polish of patent color-keyed to turn the Garden of Eden green with envy: paleface patent toed in Irish Oats Makassar snake, stop red or flag blue patent textured by matching Makassar, black patent slicked by the gloss of black sequin serpent. As to the shoemanship by French Room Originals, anyone would bet it cost twice its modest price.

$12.98

match-mated handbag, $7.99 plus tax

CHANDLER'S

Shoe Salons



California Girl goes everywhere... this time in a hand screened imported linen coat over an imported linen, arrow slim sheath. Sizes 5-15. About forty-five dollars at fine stores everywhere.

1013 South Los Angeles Street, Los Angeles 15, California

California Girl inc.





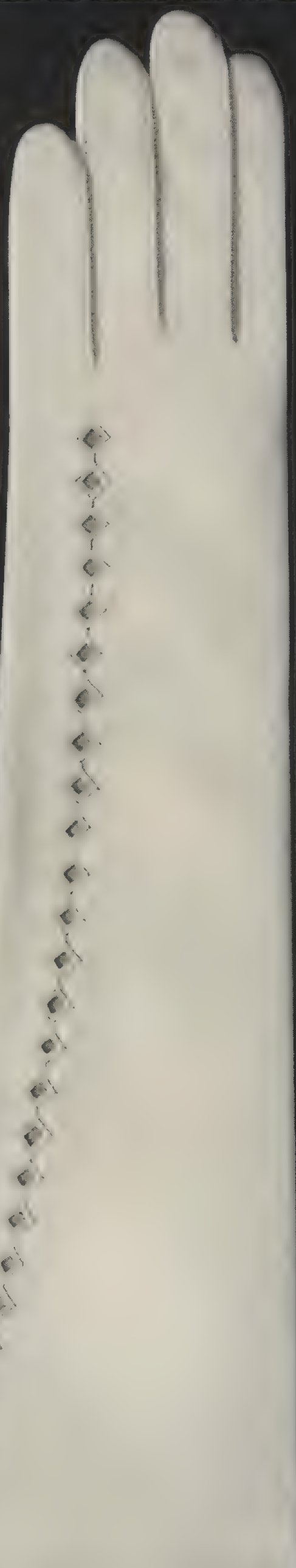
Leg beauty begins with lovely Gotham Gold Stripe stockings. The essence of elegance...Gotham high-fashion nylons sheath your legs in sheer second-skin smoothness. Seamless or with seams. In soft Springtime tones to echo and enhance your newest costumes.

Always look for the gold stripe at the top of every pair... it's the symbol of renown for superior quality hosiery.

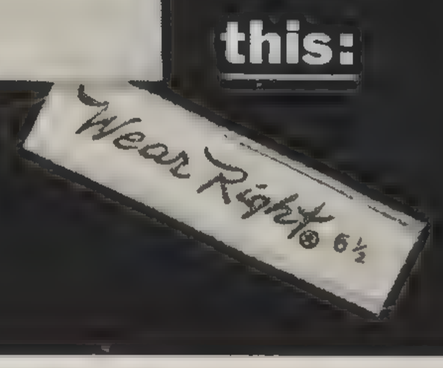
GOTHAM *Gold Stripe*

A PRODUCT OF CHADBOURN GOTHAM, INC.

what to look for in a glove



this:



It tells you you're getting more than just fashion. You're getting a firm, rich fabric and careful attention to every stitch (even the ones no one ever sees!) Here, stitched into our elbow-long cotton, in white and colors, $6.00.

Wear-Right Gloves, Inc., 244 Madison Ave., N.Y., N.Y.

AT
LAST...
Lasting
Support
in



LDED

M

Molded Lace for *that* Formfit

THE FORMFIT COMPANY • A FASHION DIVISION OF GENESCO • CHICAGO • NEW YORK • TORONTO • PARIS • LONDON • SYDNEY

New Formfit "Pleasure"



First molded bra with molded-in cup lifts

Only from Formfit could come such a "Pleasure." Loveliest lace . . . loveliest line ever molded into a bra. No seams in the cups, and no separate cup lifts stuck in. Exclusive Formfit process molds firm satin cup lifts right into the lace . . . gives better, more lasting support. Outside and inside, not a seam, fold or ripple. More comfortable. And exquisite young-shaping is permanent, always smoothly perfect under silks and sweaters, every fashion that clings. The ultimate in beauty and comfort and the pleasure of That Formfit Feeling!

NEW FORMFIT PLEASURE BRA STYLE 503

Nylon lace with molded cups. Wafer-thin foam inside spandex front band prevents curl. (Spandex, acetate, polyester, nylon) 32A-38C. White.

$3.95

Feeling!

"for the woman who wants
to look as young as she can for
as long as she can."



Introducing
PRIVILEGE
The fluid night treatment supreme.

This is Privilege—bursting with vital oils, moisturizers, and Viacel, the "very breath of life" for dry, under-privileged skins. No cream can give your skin more of what it needs most . . . to look younger, longer.

2 ounces - 9 dollars. price plus tax

John Robert Powers

sold only at fine department and specialty stores

© JOHN ROBERT POWERS PRODUCTS CO., INC. 1962

Beauty classics with more uses than one

A face make-up that works just as well in non-face places: Max Factor's Pancake make-up—because it doesn't rub off—is marvellous coverage on shoulders, back and arms.

A lotion that's a great skin-toner, doubles as an emergency cleanser: it's Georgette Klinger's Cleansing Lotion. As a follow-up to a make-up removing cream, it's mild, refreshing, restores proper chemical balance to the skin; and it also removes make-up on its own.

Famous for cleaning action with less-than-two-year-olds, Johnson & Johnson's Baby Oil is a good cleanser for grown-up skin, too: spread it on with a dab of cotton, then tissue off. It also soothes chapped skin and, as a sun oil, it promotes more even tanning, keeps the skin from becoming dried out (not to be confused with sun-screen lotions, though).

A mild, rich night cream for sensitive skins, Elizabeth Arden's Ardena Velva Cream also does rescue work in non-night-cream locations; it soothes sun-burn and chapped or wind-burned skin on elbows, hands and legs.

A cream that turns up frequently on beaches—usually on the ends of sun-burned noses—doubles as a foaming face cleanser. Noxzema Skin Cream soothes dry or sun-burned skin. To use it as a marvellously non-drying cleanser: slather on, then splash with warm water; the cream foams up and when it's rinsed away, it leaves the face feeling cool, soothed, refreshed.

CUTTY SARK

SCOTCH WHISKY



100% SCOTCH WHISKIES
86 PROOF

From Scotland's Best Distilleries

THE BUCKINGHAM CORPORATION • NEW YORK, N. Y.

Does your skin need
a new lease on youth?

Discover CARA NOME

TRANSCENDA CREAM

In this newest of night creams, Rexall scientists have blended near-duplications of the very substances that make young skin look young . . . substances progressively depleted with the years. Feel it! Cara Nome Transcenda Cream is light and greaseless, with a delicate texture—it actually contains *micronized silk*. See it disappear! It begins working at the first pat—bathing your skin with rare oils, rich emollients, precious moisture. Watch it work! In remarkably few days you'll see the difference. Tiny lines and wrinkles due to dryness smooth away. You delight as a younger-looking complexion dawns. Consult your Rexall cosmetician about new Cara Nome Transcenda, the cream that transcends everything you've ever dared to hope for.

Rexall products are sold only at Rexall stores.
Ask for the Rexall brand in the store with this sign.

YOUR Rexall STORE





Celanese salutes...

This imaginative print designed by Maxwell on Arnel jersey. The luscious colors stay in full bloom, the jersey launders and dries ready to wear—all because this is *100% Arnel triacetate.*

Celanese selects

Kayser Lingerie for turning a wonderful jersey into an enchanting sleep idea: ruffled knee-length pajamas, baring a lean midriff. Celanese loves the inspired combination of naiveté and daring.

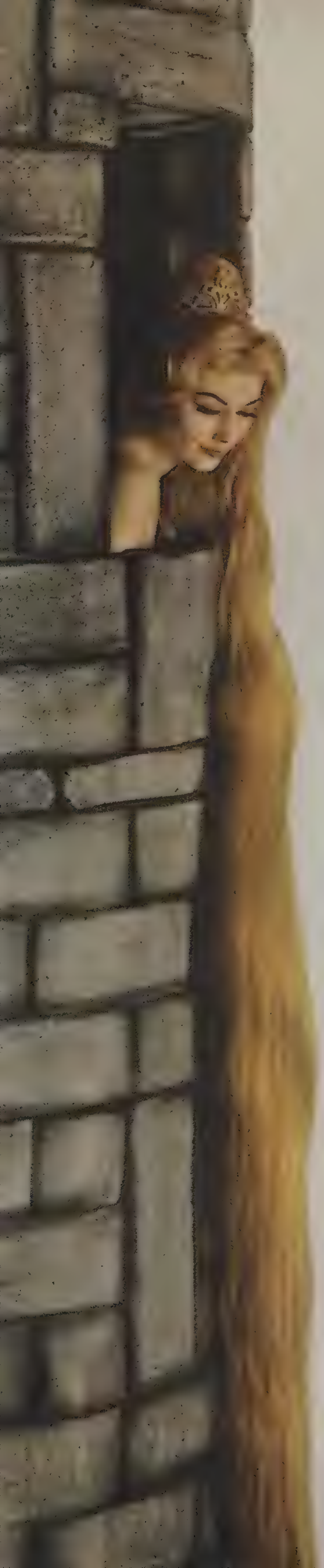
Celanese thanks

These fine stores: Bloomingdale's, New York; Davison Paxon, Atlanta; Jordan Marsh Co., Boston; Meier & Frank, Portland & Salem—for bringing you these melon printed pajamas, small or medium, for only about $9. Matching half-slip and pettipants also available.

Celanese

creates Arnel, the ease-of-care fiber

Celanese Fibers Company, N.Y. 36
(a division of Celanese Corporation of America) Celanese® Arnel®



Helene Curtis salon permanent waves
can make your Hair as famous as hers

Vogue's Travelog

A DIRECTORY OF FINE HOTELS AND RESORTS

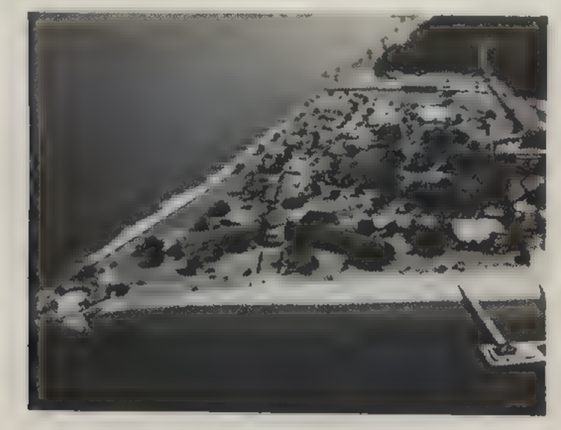
WRITE FOR RESERVATIONS TO THESE—"AS SEEN IN VOGUE"

Hawaii

Although the lovely island string that makes up Hawaii is restless with new buildings, cooperative apartments with balconies, even a high-up revolving restaurant above Waikiki Beach, the permanent attraction is still the immense Pacific. This deliciously warm but fresh ocean rolls gently for surf-riding, breaks on white and black sandy beaches. Headquarters for the superb deep-fishing—marlin, mahimahi, tuna, wahoo—with motorboats for hire: the Kona Coast on the "Big Island" after which all the group is named. Practical data: all year, summer clothes, a sleeved cover-up for those first days on the beach; January through March, add a warm wrap at night; off-limits for bathing suits: anywhere but the beach.

ALABAMA

POINT CLEAR



Grand Hotel

A private pleasure-land for discriminating guests from all over the world, the hotel and grounds occupy all of historic Point Clear on Mobile Bay. During the century before the present modern hotel was built, two other fashionable resorts on the same spot established its aristocratic tradition. On the 350-acre estate, guests enjoy club privileges and championship course at Lakewood Golf Club, as well as sailing, power boating, private beach, giant pool (and cabanas), tennis, badminton and lawn bowling. American Plan. For color brochure and reservations, write James B. Pope, Resident Manager, Grand Hotel, Point Clear, Alabama. (Murray Stevenson, Vice President.)

COLORADO

WOODLAND PARK

Paradise Guest Ranch. At the foot of Pikes Peak, new lodge, deluxe service, a horse for every guest, rodeos, pack trips, swimming, stage coach rides.

CONNECTICUT

GREENWICH

The Homestead Inn. Colonial rooms all with bath. Quiet. Swimming pool. Good food. Walter J. Stephen, Owner. Tel. TOwnsend 9-7500.

FLORIDA

DUCK KEY



Indies House

"In the U.S.A. . . . but Isles away" in the Florida Keys. The same management as the famous Tides Inn of Virginia. Gracious hospitality, memorable dining, great fishing & other sports, dancing, entertainment. Easy to reach by plane, car or boat. See Your Travel Agent or our Int'l. Reps. Robt. F. Warner, Inc. or write direct to Indies House, Duck Key, Florida.

GEORGIA

SAINT SIMONS ISLAND

King & Prince Hotel. Year 'round resort. E.P., directly on ocean, pvt. beach & pool; dancing, fishing, riding, golf. Near Brunswick, Georgia.

MASSACHUSETTS

CHATHAM

Chatham Bars Inn & Cottages, Cape Cod, overlooking ocean. Private beach, golf, tennis, cocktails. Early June to late September. Amer. Plan.

NEW JERSEY

ATLANTIC CITY

Marlborough-Blenheim. On Boardwalk. Luxurious new wing. Ocean-front sundecks, ice rink, entertainment, fine food. Ask about Vacation Plan.

NORTH CAROLINA

CASHIERS

High Hampton Inn & Country Club. Mountain retreat of unsurpassed beauty. Golf, stables, 4 lakes. Amer. plan from $10.50 daily. Write Dept. V.

VERMONT

MT. SNOW (WEST DOVER)

Mt. Snow in the Valley of the Inns. 9 double chairlifts, 40 trails, 7 slopes, heated pool, package plans, 94 Inns.

STOWE

The Lodge at Smugglers' Notch. Gay, luxurious ski living! French cuisine. Most extensive ski facilities in U.S.A. Folder. Stowe AL 3-7311.

BAHAMAS

NASSAU



Emerald Beach Hotel

Oceanfront, with private ⅓ mile beach. Pool, pitch 'n' putt course, tennis, golf, all water sports. Landscaped gardens. Entertainment nightly. Air conditioned, open all year. See travel agent or call JU 6-4500, N. Y.; RA 6-0624, Chicago; LA 3-4497, Boston; RE 7-2642, Washington; FR 1-6661, Miami; RI 1-6814, Dallas; MA 6-7581, Los Angeles; YU 2-6905, San Francisco; MU 2-1981, Seattle; EM 3-2693, Toronto.

BERMUDA

PAGET

White Sands. Bermuda's perfect vacation spot; beautiful sandy beach, quiet, exclusive accommodation, write Kay and Horace Browne.

One of the reasons why VOGUE'S MARCH 15 ISSUE will be unusually big: it has so much ground to cover (the whole fashion world) including fashion talk for women with men in their lives.

WATCH FOR VOGUE MARCH 15



In Penang, Selangor and the Malacca States, Muslims don their brightest costumes to dance on the beaches during Mandi Safar. Dancers and singers from islands far and near gather in Tahiti for the week-long Le Fete du 14 juillet. The Pit Senyor, combining classic dancing with western rock 'n roll, celebrates the feast of Santo Nino at Cebu in the Philippines.

The hula is the thing in Hawaii on Kamehameha Day, commemorating the first ruler of the islands. During India's Holi festival of colors, revelers dye their clothes in rainbow hues to sing and dance in the streets.

Discover the PACIFIC

Think of it. Now you can visit the Pacific in modern comfort and luxury, see long-forbidden native rituals, civilizations older than recorded history emerging into a new world, friendly, hospitable, extending an unforgettable welcome. To start, talk with your travel agent.

Want literature? Write to PATA, 153 Kearny St., San Francisco 8, for special Pacific brochure.

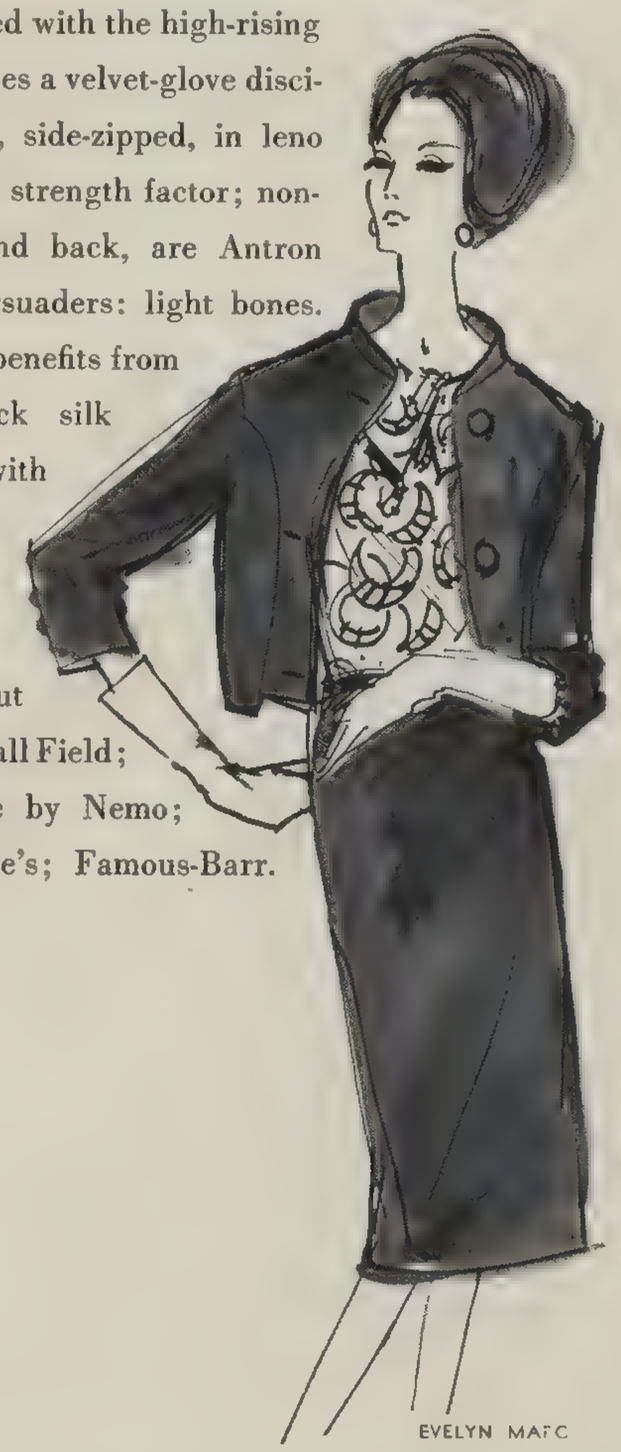
AUSTRALIA BURMA FIJI HAWAII HONG KONG INDIA INDONESIA JAPAN KOREA MACAO MALAYA NEW CALEDONIA NEW ZEALAND PHILIPPINES SAMOA SINGAPORE TAHITI TAIWAN THAILAND VIETNAM





For Mrs. Exeter— new waist persuasion

Back where they show: waistlines—and the way toward achieving one, even for not-so-young figures, is smoothed with the high-rising girdle, above, that provides a velvet-glove discipline for midriffs. This, side-zipped, in leno of Lycra, the lightweight strength factor; non-stretch panels, front and back, are Antron nylon. More hidden persuaders: light bones. The costume, right, that benefits from waist-definition: a black silk skirt and shell jacket with attached blouse of white silk printed in black and brown. By I. Doctor; sizes 12½ to 24½. About $100 at Altman's; Marshall Field; Livingston Bros. Girdle by Nemo; about $14. Bloomingdale's; Famous-Barr.



EVELYN MAFC

BOLS

Creme de Cacao



a smo-o-o-th surprise in

BOLS "ANGEL'S TIP" COCKTAIL

Fill a liqueur glass ¾ full of delectable BOLS CREME DE CACAO. Then, the rest with cream. Float a maraschino cherry. And taste pleasure!

Try the "Angel's Tip" at home or at your favorite tavern, club or restaurant today. And, of course, Bols Creme de Cacao is always delicious straight or frappé.



Ask for Bols at your package store now. In 8-ounce "Host Size" bottles or famous "Fifths"

BY APPOINTMENT TO



H.M. THE QUEEN OF THE NETHERLANDS

BOLS

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Liqueurs

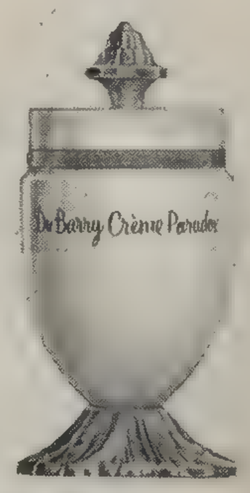
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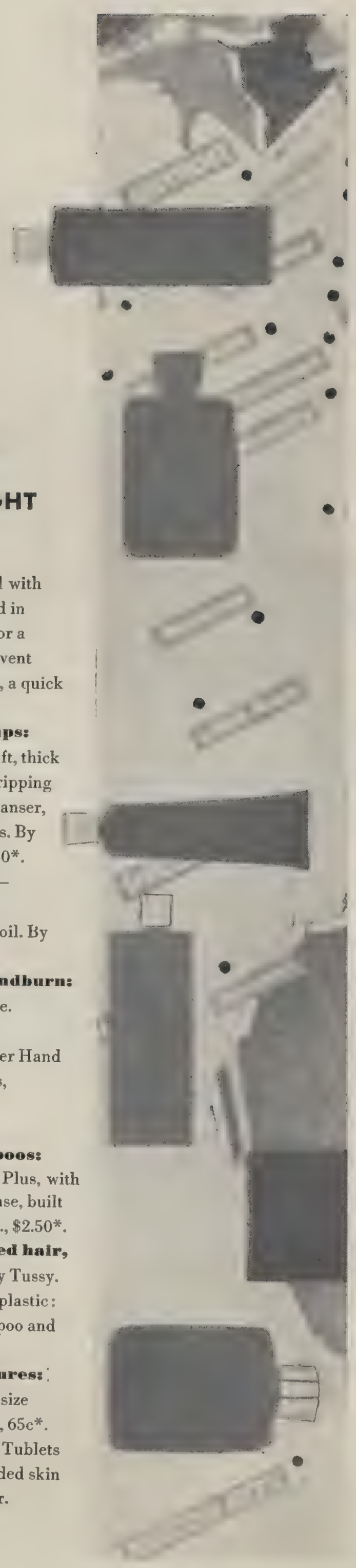
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PANIC WHEN YOU TALK?

A noted publisher in Chicago reports there is a simple technique of everyday conversation which can pay you real dividends in both social and business advancement and works like magic to give you added poise, self confidence and greater popularity.

According to this publisher, many people do not realize how much they could influence others simply by what they say and how they say it. Whether in business, at social functions, or even in casual conversations with new acquaintances, there are ways in which you can make a good impression every time you talk.

To acquaint the readers of this magazine with the easy-to-follow rules for developing skill in everyday conversation, the publishers have printed full details of their interesting self-training method in a 24-page booklet, "Adventures in Conversation," which will be mailed free to anyone who requests it. No obligation. Simply send your request to: Conversation Studies, 835 Diversey Parkway, Dept. 1153, Chicago 14, Ill. A postcard will do.

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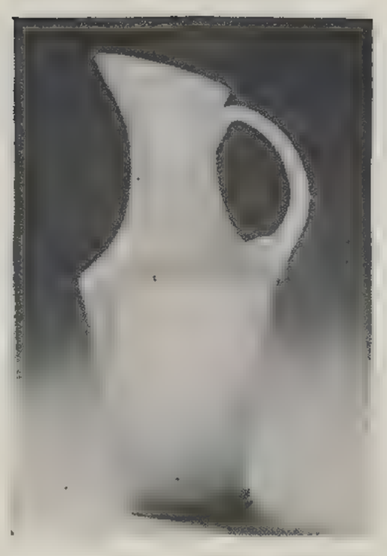
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SHOP
... ideas

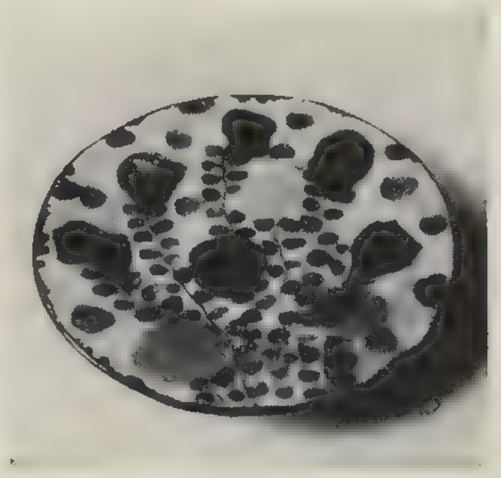
Clean-cut opaline pitcher
in a rosy, pearled pink
with a white handle.
For flowers, for pouring,
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1177 Lexington Ave., N. Y. 28.





BRIAN

Coiffure news—the long and
short of it: the cut is long
on top, short and feathery
at the back, with deep curls
at the sides. By John Fonda,
667 Madison Ave., N. Y. 21.



Pottery plate designed by
the French artist, Keskar.
Slightly asymmetrical,
it's hand-painted, handmade;
red, blue, and yellow
flowers on off-white;
9" diameter, $6.50.
Bloomingdale's,
1000 Third Ave., N. Y. 22.

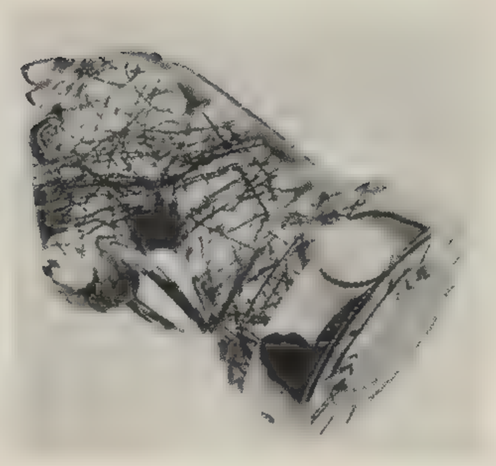
Finely-fluted shells make
up the gripping ends of
these sterling silver tongs.
7" long; $12.50 inc. tax.
Tiffany, 727 Fifth Avenue,
New York 22, N .Y.



HOUND
on their way up



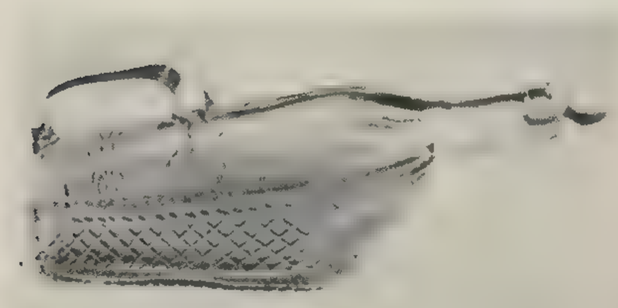
Moleskin jacket in non-mole colours—here, bright navy blue, potentially half a suit-look—if it's added to a dark-blue tweed skirt. Also in cigar-brown; taupe; black; Burgundy. 8 to 16; $195 inc. tax. Harold Rubin, 943 Madison Ave., N. Y. 21.



French watch to stand—legible side down—on a desk. Horse's head of rutile, a transparent, cobwebby stone; 18-k. gold watch with 17-jewel Swiss movement. 1 5/8" high; $600 inc. tax, ppd. Verdura, 712 Fifth Ave., New York 19, N. Y.



Ice bucket of black Maxelite—a new synthetic that looks like wood. Brass trimmed, Thermos-lined. Also in walnut-brown. 9 3/4" high; $40.75 ppd. Bergdorf Goodman, 754 Fifth Ave., N. Y. 19.



From Italy, a crystal wine decanter, all-in-one with its crystal basket. Holds 20 oz.; $4.50 ppd. Stark Valla Emporium, 109 West 10th St., N. Y. 11.

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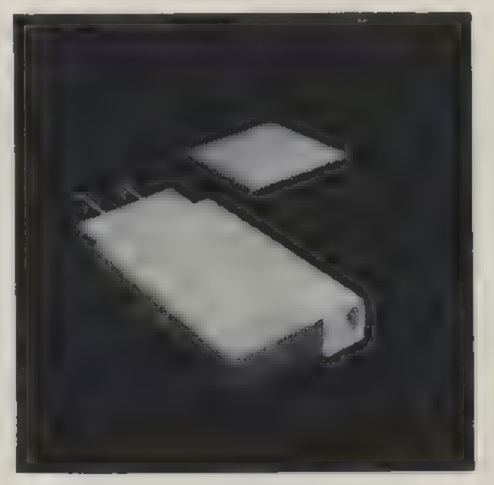


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From England, the Cona coffee maker—it brews right at the table. It's two parts percolator, one part spirit lamp, plus a stand, and a holder (left) for the perc's top section. Pyrex and chrome-plated steel; $35 ppd. Designs for R. A., 515 West 57th St., N. Y. 19.



HOUND
up new ideas



From Scotland, a dozen jams and jellies, all different—an inspired present for a hostess. Among them: Damson plum, wild bramble, old favourites like strawberry. 1½ oz. jars; clutch of 12, $4.98 ppd. Old Denmark, 135 E. 57th St., N. Y. 22.

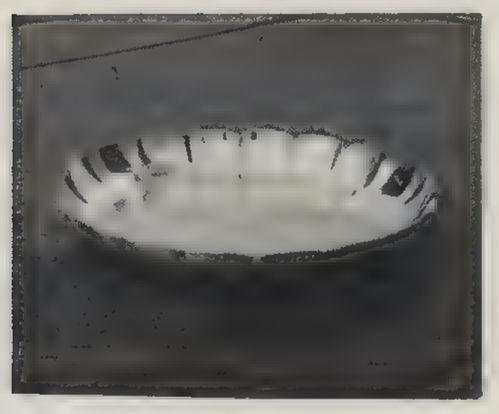




From England, stoneware cookers for coddling eggs. Screw-topped, they can be loaded with egg and immersed in water—or they're great for baking soufflé omelettes. Ivory-coloured; 3¾" high. Each, $2.75 ppd. La Cuisinière, 903 Madison Ave., N. Y. 21.



Smoky, many-faceted topaz earrings; they're Brazilian stones, hand-cut and polished, and they add up to over 100 carats. Set in 14-k. gold; $50 inc. tax, ppd. International Gem, 15 Maiden Lane, New York 38.



This fluted bonbon dish is a reproduction of a Queen Anne design by Lamerie. Sterling silver, about 5" in diameter; $15 inc. tax, ppd. Ensko, 682 Lexington Ave., New York 22, N. Y.

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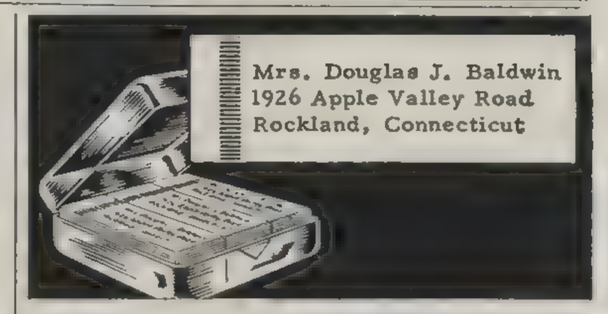
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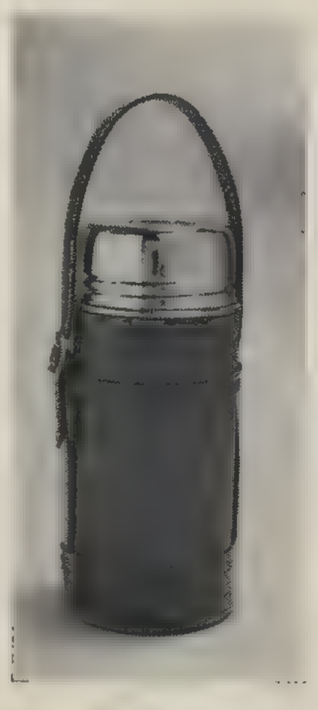
SHOP
. . . dips into the



French tôle cachepot (it works as a champagne cooler as well as a stash for potted plants); blue on white with gilt lion heads for handles. 12″ across; 10″ tall. $41.50 ppd. Henri Bendel, 10 West 57th St., N. Y. 19.



Long-lipped gravy boat with a swan's-neck spoon. Both—graceful, beautifully balanced—of heavy silver plate. From France; boat, 8″ long. $25.75 inc. tax, ppd. Christofle, 55 East 57th St., New York 22, N. Y.



Thermos bottle covered in tan top-grain cowhide; it holds a quart, has a wide mouth for pouring soups. $35. Abercrombie & Fitch, 360 Madison Ave., N. Y. 17.



Six-foot Paisley stole of silk chiffon; it also works as a car hood, a cummerbund for evening skirts—might even stand in for a suit blouse. In muted shades of red and gold, or chartreuse and pink. By Emily Weatherby, $10. Saks Fifth Avenue, 611 Fifth Avenue, New York 22, N. Y.

HOUND
spring shops

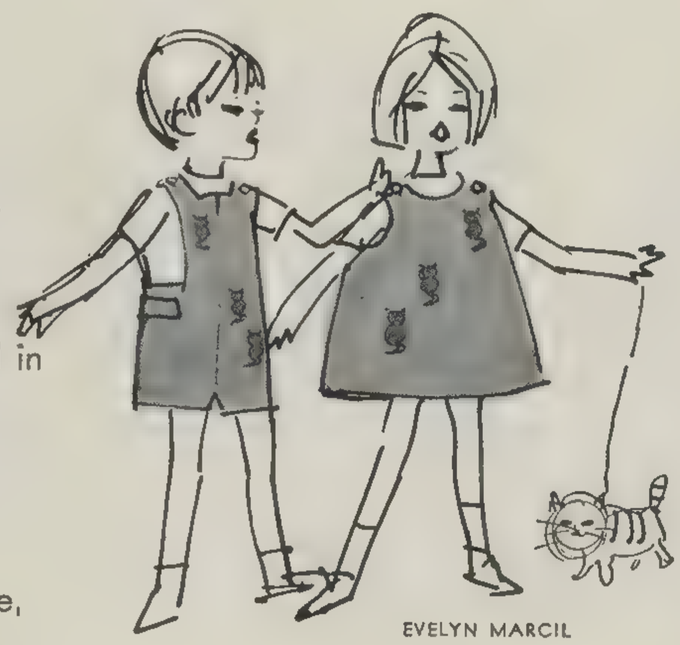


From France, luxury at great lengths: an enormous blue and white bath sheet, the print copied from an 18th-century toile de Jouy design. Lined, edged in blue. Also: green, yellow, pink, or rust with white. 72" x 60", $28.75 ppd. Porthault, 55 East 57th St., New York 22, N. Y.



Bamboo beads, to wear with summer's pale linens—say, with pottery blue, white, or stone grey. By House of Joy, $15.75 inc. tax, ppd. Patricia Murphy's Gift Shop, 1703 Central Park Ave., Yonkers, N. Y.

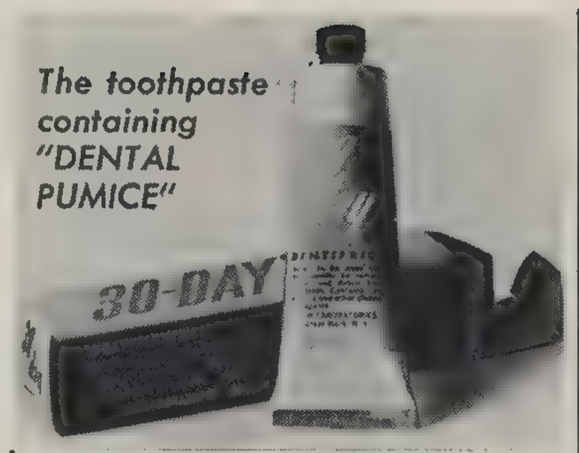
Vanishing-cream department: what vanishes is dark, unwanted hair when it's cream-bleached to a pale blond, to blend in with skin tones. Jolen Creme is safe, simple, mild enough to use on the face as well as on arms. Jar, $2 including tax from Jolen Inc., Box 204 V8, Arlington, Massachusetts.



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Sturdy sun-clothes for children: blue denim appliquéd with curly-tailed cats, lined in cat-printed cotton. Boy's sunsuit, 1 to 5, $9.70; girl's sundress, 1 to 4, $10.70 (both ppd.). Jean Gale, 535 Madison Ave., New York 22, N. Y.

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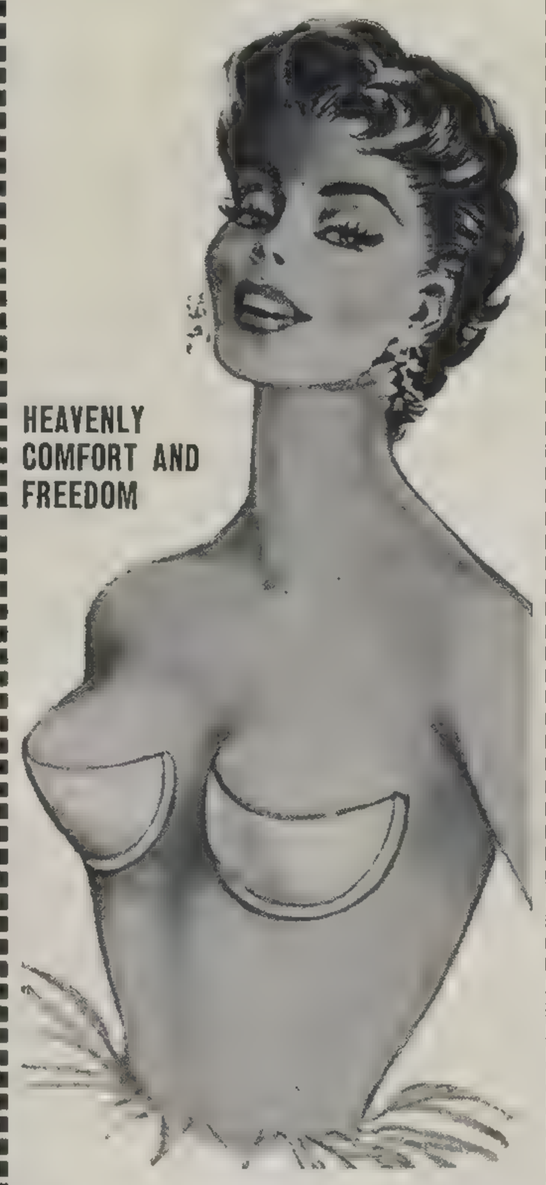
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March 1, 1962 VOGUE



WILLIAM KLEIN

VOGUE'S EYE VIEW OF A VERY SPECIAL BABUSHKA

Heaven knows there have been babushkas before now. But babushkas with charm? wit? elegance? They didn't happen until the news in the photograph above. What it is—is Yves St. Laurent's babushka cum laude—and one of the newest Paris hat-raves. There were daytime versions—like the one above, sassy young scarfs knotted at the back over shiny straw pillbox- or beret-shapes; there was, for evening, a memorable white crêpe babushka that tied under the chin, and trailed a plumage of ostrich feathers; and there was, finally, the audience conviction that, in a Collections Week that fizzed with inventive details, nothing outwitted the St. Laurent coup of making a fashion-sensation out of—of all things—a babushka. This version, to order: Bergdorf Goodman; I. Magnin. (More of what fascinated in Paris, page 116.)



The new importance of American fashion

The new importance of American fashion is simply this: there are, in this country, at this moment, an unprecedented number of good designers turning out good clothes, and—by the sheer diversity of their ideas and the weight of conviction behind them—encouraging in American women a fine-edged horror of type-casting. American women have, in fact, become as stubbornly individualistic as the designers who design for them, increasingly more proficient at the knack of finding their own best looks in fashion and making them, clearly, *theirs*. Of the designers represented in this issue of Vogue, some are dazzling innovators, often startling, always exhilarating, never arbitrary. Some charm quietly, giving off waves of freshness and excitement without seeming to have changed at all—but changing nevertheless. Some convey a whole new fashion idea through colour, some through line, some by cutting or draping fabric in an unexpectedly fresh way. Some are frankly big-money designers, some relatively modest. All, however, have this in common: their clothes can be bought from Boston to Portland. The point is, American designers design for the market known as ready-made, an off-the-pegs word that in their hands has come to stand for a beauty and luxuriousness and quality that hasn't a ready-made equal in the world. The clothes here—highlights from this spring's collections—are shown at another kind of American phenomenon: the new Chase Manhattan Bank in downtown New York, where the walls are hung with superb paintings; the corridors dotted with sculpture; leaves grow, like money, on a small jungle of potted trees; and the money itself is—reassuringly—stashed away in the biggest vault under earth. (There are more Chase Manhattan facts—and figures—on page 180.)

PHOTOGRAPHS, THESE 24 PAGES, BY BRUCE DAVIDSON

One of the important young artist-photographers, Davidson has had his pictures—most notably, a study of Brooklyn teen-agers—published in England, France, Switzerland, and Japan, as well as in this country; has a Guggenheim grant to do a slice-of-American-life picture essay; plans a similar project in Africa next year; and has somehow found time to become known as one of the most brilliant new photographers working in fashion. To this facet of his work he brings—along with the Leica he came out of the Army with—an evident pleasure in the way good-looking women look in good-looking clothes.

JAMES GALANOS, one of the most avant garde designers, is equally good at pure flattery—as here: navy-blue worsted that looks like a charming suit, is actually a charming dress, with a white linen dickey across the front. This and the hat (also by Galanos), at Lord & Taylor; Marshall Field; Neiman-Marcus; I. Magnin.



NORMAN NORELL has been called the very essence of fashion—not only a creator of superbly made clothes but a designer so perceptive about the women for whom he designs that he manages to convince, with each collection, that this is the look they can't live without. That craving this year is based, in part, on suits like this—a gored, near-circle of skirt and a pillbox jacket in marigold wool tweed; the sputter of polka dots here belongs to a sleeveless silk blouse. The suit and perfect balance of hat (also by Norell): Bergdorf Goodman; Wanamaker's, Phila.; Hutzler's; I. Magnin.



GALANOS experiments—with line, colour, proportion; delights in the surprise of simple, almost austere shapes in extravagantly romantic prints. This look is as characteristic as a signature: a short, covered-up evening dress in printed silk georgette floated over printed grainy silk. Bergdorf Goodman; Nan Duskin; Montaldo's; I. Magnin. Lipstick, Max Factor's new Ooh La Coral.



JACQUES TIFFEAU stands for fluid, uncompressed shapeliness. His silk matelassé evening suit, facing page, for Tiffeau & Busch, has a yoked, high-curved jacket, full skirt. About $200. At Bonwit Teller; Wanamaker's, Phila.; Gus Mayer; Hudson's. Germaine Monteil Geranium lipstick.

SARMI is the champion of the soft, the feminine, the unsentimentally pretty. His princesse coat, this page, with its bias-cut skirt, and long graceful sweep down the back, is in blue wool plaid. At Henri Bendel; Nan Duskin; I. Magnin. (Background: an 18th-century ship's figurehead.)

GUSTAVE TASSELL is known for the purity and restraint of his designs ("Every stitch is significant," one critic said). Example, this page: beige wool coat dress; about $235. This and the huge straw hat, which is also by Tassell, at Bonwit Teller; Neiman-Marcus; Frederick & Nelson.

GEOFFREY BEENE, the bright young man at Teal Traina, has the boldness and acute sense of timing that make a great designer (he was one of the early exponents of the high waist, wide belt; seen, facing page, in wool plaid). About $160. Bonwit Teller; Julius Garfinckel; Sakowitz; I. Magnin.





JACQUES TIFFEAU'S clothes are as fascinating inside as out—shaped by some of the most ingenious seaming around. Facing page, his high-belted wool tweed coat dress for Monte-Sano & Pruzan. Bonwit Teller; Hutzler's; Julius Garfinckel; Harzfeld's. Coral Shell lipstick: Antoine.

RON AMEY of Burke-Amey is absorbed by colour and texture, likes them in offbeat combinations. Example this page: off-white wool tweed coat, slashed with gold-braid chevrons and worn over a high-waisted dress of thin, lemony wool crêpe. Henri Bendel; Neiman-Marcus; I. Magnin.



BEN ZUCKERMAN is called the dean of tailors—his fans say, infallible. The fitted suit, this page, with its schoolgirl pleats and shortish red-leashed jacket, is of red wool tweed dashed with black. Saks Fifth Avenue; Halle Bros.; Dayton's. Alexandra de Markoff Radiant Coral lipstick.

NORELL is charmed by the great American loves, treats them like discoveries—in luxuriousness. As authoritative as a suit, his grey-and-white wool tweed stole and skirt, facing page, worn with a tucked pink silk shirt, a wide belt. Bergdorf Goodman; Nan Duskin; Rich's; I. Magnin.



DAN MILLSTEIN traffics in dash, uses colour with great wit. Facing page: orange-and-white plaided over a slice-of-orange dress. Of wool and nylon; about $125. Lord & Taylor; C. Crawford Hollidge; Woodward & Lothrop; Hudson's. Jacqueline Cochran Outrageous Orange lipstick.

JO COPELAND of Pattullo has the gift of understatement; her soft, beautifully made little suits—such as the ivory-and-claret-coloured plaid shown on this page—are American loves. This suit, which is made of wool jersey, is at Saks Fifth Avenue; Gus Mayer; Frost Bros.; Neusteters.





MATLIN'S specialty is coats and suits that are pretty, wearable, and timely—like the coat above, which might get the spring of 1962 off to a spirited start: crisp navy-blue worsted-and-silk, small-waisted, with a wide skirt, wide red leather belt. About $190. Gloves by Van Raalte. All at Lord & Taylor. Coat, also at Hutzler's; Julius Garfinckel; Haggarty's. Hat by Halston at Bergdorf Goodman. The painting: "Park Avenue," by Mathieu. ROBERT KNOX'S designs for Laird-Knox are known for impeccable taste, expert tailoring of interesting fabrics, often jerseys, soft wools. Left, a mustard-yellow wool coat, high-waisted, collarless, with easy fullness belted in; in Anglo wool bouclé. About $185. At Bonwit Teller; Montaldo's; L. S. Ayres; I. Magnin. Backgrounds: again, modern paintings at The Chase Manhattan Bank. Left, an oil, "Kabuki II," by Genichiro Inokuma.





ORIGINALA'S famous coats are classic but un-hackneyed, often made in superb luxe fabrics: vicuña, chinchilla cloth, cashmere. Above, one of their quiet masterpieces—an updated polo coat, clearly 1962 with its higher waist, its round collar; in Stroock camel's hair. At Saks Fifth Avenue; Giddings; Wm. H. Block; Frost Bros. Sally Victor hat. Backgrounds, more Chase Manhattan Bank art; above, a painting by Campigli. ARTHUR JABLOW, with his designer, David Kidd, is known for clothes with an understated luxury, a satisfying year-round elegance. Example, at left: full-length coat of Anglo camel-coloured wool fleece, and skirt to match; white silk satin blouse. (We added the wide suède belt.) Costume, at Hattie Carnegie; Hudson's; L. S. Ayres. Jewellery by Marvella. The eighteenth-century figurehead is shown in more detail on page 93.





PHILIP HULITAR, famous for romantic evening dresses like the one at the left, has a way with chiffon, pretty printed fabrics. This wealth of silk organza is covered with big, brilliant zinnia-blue flowers, has a wide magenta-coloured satin sash. The top is closely fitted, unbare. At Hattie Carnegie; Dayton's; Montaldo's; I. Magnin. HERBERT SONDHEIM knows the way American women want to look, makes clothes that give a head start toward looking that way. Above, Sara Ripault's version for Sondheim of a year-round look in red and brown Paisley chiffon. The top is cut like a camisole, the skirt very full. Sequins outline the Paisley on the dress-top and the wide silk scarf. Of Onondaga silk. Bergdorf Goodman; L. S. Ayres; Sakowitz; Joseph Magnin. The painting in the background: "Oni" by Kumi Sugai. Photographs, both pages, taken at The Chase Manhattan Bank.



FRANK GALLANT is known for his handsome, unpretentious tailored clothes. Above, a coat with unlimited dash. It's made of wide wale cotton corduroy; the cut, both lean and easy; the colour, a distinguished grey-beige. Attractive brown wooden buttons, diagonal pockets. About $145. Saks Fifth Avenue; Wm. H. Block; Dayton's; Frederick & Nelson. White cloche by Lilly Daché. The abstract bronze sculpture: "Form" by Erwin Hauer. ERIC LUND — new designer whose very successful first collection has an original, made-to-order look, unexpected ideas (one such: an organdie trench coat, apricot coloured). From that collection, the white worsted jersey dress at the right, with an asymmetrical yoke at the neck, a narrower one at the waist. Of Jasco fabric, about $125. At Henri Bendel; Nan Duskin. Hat by Emme. Photographs on both pages taken at The Chase Manhattan Bank.





RICHARD RODGERS, DIAHANN CARROLL, RICHARD KILEY: RELAXING ON STAGE

PEOPLE ARE TALKING ABOUT. . .



MARC RIBOUD

PEOPLE ARE TALKING ABOUT . . . The peculiar *déjà vu* effect of watching the people who, threatened, take to protest-marching, dragging their children along in a way hauntingly reminiscent of the pre-prohibition crusades, when children were enrolled at birth in the dry Cradle Roll, later taken marching, as Thomas Wolfe described them, "all in white, clutching firmly in their small hands the tiny stems of American flags . . . monstrous as only children can be when they become the witless mouths of slogans and crusades. . . ."

PEOPLE ARE TALKING ABOUT . . . The tart, curious funniness of Muriel Spark's *The Prime of Miss Jean Brodie*, a fast little novel about a Scottish teacher and her favourite students, a clique of odd little girls who worship, imitate, dote upon, and finally—in the teacher's word—"betray" her. . . . The marvellous new stage curtain at Covent Garden in London, deep Burgundy red velvet with the Royal emblem in gold. . . . The bold, pure circle paintings of Alexander Liberman, shown recently at Betty Parsons' gallery with spikey catalogue commentary by Lawrence Alloway, the English critic who has just been named curator of the Guggenheim Museum. . . . A new category of buffs: Maiden Voyage Buffs, some of them waiting patiently for the first sailing of American President's SS "Roosevelt," postponed until mid-April. . . . The label in Great Britain on baby bottles of Schweppes: Schweplet. . . . The dental surgeon who called up a patient, the morning of an appointment, with these instructions: "I'm taking two tranquillizers and I suggest that you do the same."

PEOPLE ARE TALKING ABOUT . . . The fine, rubbed finish of the London play, *The Affair*, adapted from the C. P. Snow novel and set mainly in the warm but impenetrable privacy of a Cambridge Common Room, where an extraordinarily believable collection of Fellows, Masters, and Bursars gather to drink port with impressive respect. . . . *The Best Remaining Seats* by Ben M. Hall, who has lovingly reconstructed the era of the great silent movie palaces, which inspired not only gold-leaf griffins and Buddhas in the balcony, but such fervid declarations as this, in 1927, from the Roxy "attachés" (ushers who were headed up by a "Morale Officer"): "We regard the Roxy Theatre as a university and place ourselves in the position of students seeking better understanding and appreciation of theatre arts."

PEOPLE ARE TALKING ABOUT . . . The magnificent exhibition, "Masters of Seven Centuries," at New York's Wildenstein Gallery this month, with some hundred great paintings and drawings, some never shown before, all loaned for the exhibition by Wellesley graduates and their families, to benefit the Wellesley College Faculty Salary Advancement Fund. . . . The sudden crush on the new English translation of *Larousse Gastronomique*, that mountainous glossary of liquids and solids. . . . The Paris night place, Chez Régine, a St.-Germain cellar where, around dawn, the young strip to their bare feet and underbikinis to twist to recorded music. . . . In San Francisco, the absurd furor in the papers and at parties about The Hump, a molehill of an obstacle caused by construction work on the Bay Bridge. . . . The letter received by an income tax commissioner in the Central African Federation which read in part: "Moreover, I am not interested in this income tax services of yours. Could you please cancel out my name in your books as this system has upseted my mind and I do not know who register me as one of your customers in this matter."

"NO STRINGS," the new Richard Rodgers abstraction (opening this month) in which he doubles as lyricist for his own lovely score, many of its songs sung with a subtle throaty beat by Diahann Carroll, Bernice Massi, and Richard Kiley. Beautiful and believable as the greatest model in Paris, Miss Carroll at one point stands full centre in a beige velvet column of a dress, singing "You Don't Tell Me," and later reprises "No Strings," with its lyrics that encompass the whole plot line. Dressed in the smart but properly theatrical clothes of Donald Brooks, she looks precisely the way his clothes tend to look: simply, enchantingly, independently great. During weeks of afternoon rehearsals on the road, the company went through the rigours of polishing in empty theatres. There, alone, sat Joe Layton, the show's director and choreographer—a stern, tall, lank young man in a red ribbed sweater, with a white megaphone through which he ordered the stagehands to "hold the talking," sometimes pleaded with the dancers "to stand still," as they shuffled their feet like pigeons. Half a theatre away, Rodgers, often joking, patient, squunched down in his seat, ate hard candies, and occasionally would call out to the jazz orchestra on stage some such direction as, "Don't take a big fat retard there. Every note doesn't have to be a Federal case." Looking like a sombre length of grey ghost, Samuel Taylor, who wrote the book, had a habit of patrolling the aisles. The skeletal plot involves a famous novelist, played by Richard Kiley, who can't get himself to write, preferring to fall in love, this time with the most desired model in Paris—in fact, a Vogue model.



D. Martinus Luther

A PORTRAIT OF LUTHER BY HIS FRIEND LUCAS CRANACH;

LUTHER'S SIGNATURE FROM A LETTER TO THE EMPEROR CHARLES V.

THE CHARACTERS

MARTIN LUTHER, a German, Augustinian monk, a brilliant, stubborn scholar, infuriated by the widespread sale of letters of indulgences to remit sins.

JOHN TETZEL, "Dominican, inquisitor and most famed and successful indulgence vendor of his day. He is splendidly equipped to be an ecclesiastical huckster, with alive, silver hair . . . the terrible, riveting charm of a dedicated professional able to winkle coppers out of the pockets of the poor and desperate."

JOHANN VON STAUPITZ, Vicar General of the Augustinian Order. "He has profound respect for Martin, recognizing in him the powerful potential of insight, sensitivity, courage, and . . . heroics." He is mentioned but does not appear in these scenes.

CAJETAN, Thomas de Vio, Cardinal of San Sisto, "General of the Dominican Order, as well as its most distinguished theologian, papal legate, Rome's highest representative in Germany."

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AMORE ET STVDIO ELVCIDANDAE
ueritatis hæc ſubſcripta diſputabunt Vuittenbergæ, Præſidēte
R. P. Martino Luther, Artiū & S. Theologiæ Magiſtro, eiuſ-
demq; ibidem lectore Ordinatio. Quare petit ut qui non poſ-
ſunt uerbis præſentes nobiſcum diſceptare, agant id literis ab-
ſentes. In nomine domini noſtri Ieſu Chriſti. Amen.

OMinus & Magiſter noſter Ieſus Chriſtus, di
cendo pœnitentiā agite &c. omnem uitam fi
delium, pœnitentiam eſſe uoluit.

Quod uerbō pœnitentia de pœnitentia ſacra-
mentali (.i. confeſſionis & ſatiſfactionis quæ
ſacerdotum miniſterio celebratur) non po-

12

DISPVTATIO DE VIRTVTE INDVLGEN.

xlij Morituri, per mortem omnia ſoluunt, & legibus canonū mor-
tui iam ſunt, habentes iure earū relaxationem.

xliij Imperfecta ſanitas ſeu charitas morituri, neceſſario ſecum fert
magnū timorem, tātoq; maiorē, quāto minor fuerit ipſa.

xv Hic timor & horror, ſatis eſt, ſe ſolo (ut alia taceam) facere pœ-
nam purgatorij, cum ſit proximus deſperationis horrori.

xvj Videntur, infernus, purgatorium, cælum differre; ſicut deſpe-
ratio, prope deſperatio, ſecuritas differunt.

xvij Neceſſarium uidetur animabus in purgatorio ſicut minui hor
rorem, ita augeri charitatem.

xviij Nec probatū uidetur ullis, aut rationibus, aut ſcripturis, q; ſint
extra ſtatum meriti ſeu augendæ charitatis.

xix Nec hoc probatū eſſe uidetur, q; ſint de ſua beatitudine certæ

"LUTHER"

A London play, a hit for the past eight months, *Luther* is the latest work from the author of *Look Back in Anger.* Here, two scenes from Act II.

BY JOHN OSBORNE

ACT II

SCENE III

The steps of the Castle Church, Wittenberg, October 31st, 1517. From inside the Church comes the sound of Matins being sung. Sitting on the steps is a child, dirty, half-naked and playing intently by himself. MARTIN *enters with a long roll of paper. It is his ninety-five theses for disputation against indulgences. As he goes up the steps, he stops and watches the child, absorbed in his private fantasy. He is absorbed by the child, who doesn't notice him at first, but, presently, as soon as the boy becomes aware of an intruder, he immediately stops playing and looks away distractedly in an attempt to exclude outside attention.* MARTIN *hesitates briefly, then puts out his hand to the child, who looks at it gravely and deliberately, then slowly, not rudely, but naturally, gets up and skips away sadly out of sight.* MARTIN *watches him, then walks swiftly back down the steps to the pulpit and ascends it.*

MARTIN: My text is from the Epistle of Paul the Apostle to the Romans, chapter one, verse seventeen: "For therein is the righteousness of God revealed from faith to faith." (*Pause*)

We are living in a dangerous time. You may not think so, but it could be that this is the most dangerous time since the light first broke upon the earth. It may not be true, but it's very probably true—but, what's most important is that it's an assumption we are obliged to make. We Christians seem to be wise outwardly and mad inwardly, and in this Jerusalem we have built there are blasphemies flourishing that make the Jews no worse than giggling children. A man is not a good Christian because he understands Greek and Hebrew. Jerome knew five languages, but he's inferior to Augustine, who knew only one. Of course, Erasmus wouldn't agree with me, but perhaps one day the Lord will open his eyes for him. But listen! A man without Christ becomes his own shell. We are content with shells. Some shells are whole men and some are small trinkets. And, what are the trinkets? Today is the eve of All Saints, and the holy relics will be on show to you all; to the hungry ones whose lives are made satisfied by trinkets, by an imposing procession and the dressings up of all kinds of dismal things. You'll mumble for magic with lighted candles to St. Anthony for your erysipelas; to St. Valentine for your epilepsy; to St. Sebastian for the pestilence; to St. Laurentis to protect you from fire, to St. Apolonia if you've got the toothache, and to St. Louis to stop your beer from going sour. And tomorrow you'll queue for hours outside the Castle Church so that you can get a cheap-rate glimpse of St. Jerome's tooth, or four pieces each of St. Chrysostom and St. Augustine, and six of St. Bernard. The deacons will have to link hands to hold you back while you struggle to gawp at four hairs from Our Lady's head, at the pieces of her girdle and her veil stained with her Son's blood. You'll sleep outside with the garbage in the streets all night so that you can stuff your eyes like roasting birds on a scrap of swaddling clothes, eleven pieces from the original crib, one wisp of straw from the manger, and a gold piece specially minted by three wise men for the occasion. Your emptiness will be frothing over at the sight of a strand of Jesus' beard, at one of the nails driven into His hands, and at the remains of the loaf at the Last Supper. Shells for shells, empty things for empty men. There are some who complain of these things, but they write in Latin for scholars. Who'll speak *(Continued on next page)*

"LUTHER"

out in rough German? Someone's got to bell the cat! For you must be made to know that there's no security, there's no security at all, either in indulgences, holy busywork, or anywhere in this world. It came to me while I was in my tower, what they call the monk's sweathouse, the jakes, the john, or whatever you're pleased to call it. I was struggling with the text I've given you: "For therein is the righteousness of God revealed, from faith to faith; as it is written, the just shall live by faith." And seated there, my head down, on that privy just as when I was a little boy, I couldn't reach down to my breath for the sickness in my bowels, as I seemed to sense beneath me a large rat, a heavy, wet, plague rat, slashing at my privates with its death's teeth. (*He kneads his knuckles into his abdomen, as if he were suppressing pain. His face runs with sweat.*) I thought of the righteousness of God, and wished his gospel had never been put to paper for men to read; who demanded my love and made it impossible to return it. And I sat in my heap of pain until the words emerged and opened out. "The just shall live by faith." My pain vanished, my bowels flushed and I could get up. I could see the life I'd lost. No man is just because he does just works. The works are just if the man is just. If a man doesn't believe in Christ, not only are his sins mortal, but his good works. This I know; reason is the devil's whore, born of one stinking goat called Aristotle, which believes that good works make a good man. But the truth is that the just shall live by faith alone. I need no more than my sweet redeemer and mediator, Jesus Christ, and I shall praise Him as long as I have voice to sing; and if anyone doesn't care to sing with me, then he can howl on his own. If we are going to be deserted, let's follow the deserted Christ.

(*He murmurs a prayer, descends from the pulpit, then walks up the steps to the Church door, and nails his theses to it. The singing from within grows louder as he walks away.*)

ACT II

SCENE IV

The Fugger Palace, Augsburg. October 1518. As a backcloth a satirical contemporary woodcut, showing, for example, the Pope portrayed as an ass playing the bagpipes, or a cardinal dressed up as a court fool. Or perhaps Holbein's cartoon of Luther with the Pope suspended from his nose. However, there is a large area for the director and designer to choose from.

Seated at a table is THOMAS DE VIO, *known as Cajetan, Cardinal of San Sisto, General of the Dominican Order, as well as its most distinguished theologian, papal legate, Rome's highest representative in Germany. He is about fifty, but youthful, with a shrewd, broad outlook, quite the opposite of the vulgar bigotry of* TETZEL, *who enters.*

TETZEL: He's here.

CAJETAN: So I see.

TETZEL: What do you mean?

CAJETAN: You look so cross. Is Staupitz with him?

TETZEL: Yes. At least *he's* polite.

CAJETAN: I know Staupitz. He's a straightforward, four-square kind of a man, and probably very unhappy at this moment. From all accounts, he has a deep regard for this monk—which is all to the good from our point of view.

TETZEL: He's worried all right, you can see that. These Augustinians, they don't have much fibre.

CAJETAN: What about Dr. Luther? What's he got to say for himself?

TETZEL: Too much. I said to him if our Lord the Pope were to offer you a good Bishopric and a plenary indulgence for repairing your church, you'd soon start singing a different song.

CAJETAN: Dear, oh, dear, and what did he say to that?

TETZEL: He asked me——

CAJETAN: Well?

TETZEL: He asked me how was my mother's syphilis.

CAJETAN: It's a fair question in the circumstances. You Germans, you're a crude lot.

TETZEL: He's a pig.

CAJETAN: I've no doubt. After all, it's what your country's most famous for.

TETZEL: That's what I said to him—you're not on your own ground here, you know. These Italians they're different. They're not just learned, they're subtle, experienced antagonists. You'll get slung in the fire after five minutes.

CAJETAN: And?

TETZEL: He said, "I've only been to Italy once, and they didn't look very subtle to me. They were lifting their legs on street corners like dogs."

CAJETAN: I hope he didn't see any cardinals at it. Knowing some of them as I do, it's not impossible. Well, let's have a look at this foul-mouthed monk of yours.

TETZEL: What about Staupitz?

CAJETAN: Let him wait in the corridor. It'll help him to worry.

TETZEL: Very well, your eminence. I hope he behaves properly. I've spoken to him.

(TETZEL *goes out and returns presently with* MARTIN, *who advances, prostrates himself, his face to the ground before* CAJETAN. CAJETAN *makes a motion and* MARTIN *rises to a kneeling position, where* CAJETAN *studies him.*)

CAJETAN: (*courteous*). Please stand up, Dr. Luther. So you're the one they call the excessive doctor. You don't look excessive to me. Do you feel very excessive?

MARTIN: (*conscious of being patronized*). It's one of those words which can be used like a harness on a man.

CAJETAN: How do you mean?

MARTIN: I mean it has very little meaning beyond traducing him.

CAJETAN: Quite. There's never been any doubt in my mind that you've been misinterpreted all round, and, as you say, traduced. Well, what a surprise you are! Here was I expecting to see some doddering old theologian with dust in his ears who could be bullied into a heart attack by Tetzel here in half an hour. And here you are, as gay and sprightly as a young bull. How old are you, my son?

MARTIN: Thirty-four, most worthy father.

CAJETAN: Tetzel, he's a boy—you didn't tell me! And how long have you been wearing your doctor's ring?

MARTIN: Five years——

CAJETAN: So you were only twenty-nine! Well, obviously, everything I've heard about you is true—you must be a very remarkable young man. I wouldn't have believed there was one doctor in the whole of Germany under fifty. Would you, Brother John?

TETZEL: Not as far as I know.

CAJETAN: I'm certain there isn't. What is surprising, frankly, is that they allowed such an honour to be conferred on anyone so young and inexperienced as a man must inevitably be at twenty-nine.
(*He smiles to let his point get home.*)
Your father must be a proud man.

MARTIN: (*irritated*). Not at all, I should say he was disappointed and constantly apprehensive.

CAJETAN: Really? Well, that's surely one of the legacies of parenthood to offset the incidental pleasures. Now then, to business. I was saying to Tetzel, I don't think this matter need take up very much of our time. But, before we do start, there's just one thing I would like to say, and that is I was sorry you should have decided to ask the Emperor for safe conduct. That was hardly necessary, my son, and it's a little—well, distressing to feel you have such an opinion of us, such a lack of trust in your mother church, and in those who have, I can assure you, your dearest interests at heart.

MARTIN: (*out-manœuvred*). I——

CAJETAN: (*kindly*). But never mind all that now, that's behind us, and, in the long run, it's unimportant, after all, isn't it? Your Vicar General has come with you, hasn't he?

MARTIN: He's outside.

CAJETAN: I've known Staupitz for years. You have a wonderful friend there.

MARTIN: I know. I—have great love for him.

CAJETAN: And he certainly has for you, I know. Oh my dear, dear son, this is such a ridiculous, unnecessary business for us all to be mixed up in. It's such a tedious, upsetting affair, and what purpose is there in it? Your entire order in Germany has been brought into disgrace. Staupitz is an old man, and he can't honestly be expected to cope. Not now. I have my job to do, and, make no mistake, it isn't all honey for an Italian legate in your country. You know how it is, people are inclined to resent you. Nationalist feeling and all that —which I respect—but it does complicate one's task to the point where this kind of issue thrown in for good measure simply makes the whole operation impossible. You know what I mean? I mean, there's your Duke Frederick, an absolutely fair, honest man, if ever there was one, and one his holiness values and esteems particularly. Well, he instructed me to present him with the Golden Rose of Virtue, so you can see . . . As well as even more indulgences for his Castle Church. But what happens now? Because of all this unpleasantness and the uproar it's caused throughout Germany, the Duke's put in an extremely difficult position about accepting it. Naturally, he wants to do the right thing by everyone. But he's not going to betray you or anything like that, however much he's set his heart on that Golden Rose, even after all these years. And, of course he's perfectly right. I know he has the greatest regard for you and for some of your ideas—even though, as he's told me—he doesn't agree with a lot of them. No, I can only respect him for all that. So, you see, my dear son, what a mess we are in. Now, what are we going to do? Um? The Duke is unhappy. I am unhappy, his holiness is unhappy, and, you, my son, you are unhappy.

MARTIN: (*formal, as if it were a prepared speech*). Most worthy father, in obedience to the summons of his papal holiness, and in obedience to the orders of my gracious lord, the Elector of Saxony, I have come before you as a submissive and dutiful son of the holy Christian church, and acknowledge that I have published the proposition and theses ascribed to me. I am ready now to listen most obediently to my indictment, and if I have been wrong, to submit to your instruction in the truth.

CAJETAN: (*impatient*). My son, you have upset all Germany with your dispute about indulgences. I know you're a very learned doctor of the Holy Scriptures, and that you've already aroused some supporters. However, if you wish to remain a member of the Church, and to find a gracious father in the Pope, you'd better listen. I have here, in front of me, three propositions which, by the command of our holy father, Pope Leo the Tenth, I shall put to you now. First, you must admit your faults, and retract all your errors and sermons. Secondly, you must promise to abstain from propagating your opinions at any time in the future. And, thirdly, you must behave generally with greater moderation, and avoid anything which might cause offence or grieve and disturb the Church.

MARTIN: May I be allowed to see the Pope's instruction?

CAJETAN: No, my dear son, you may not. All you are required to do is confess your errors, keep a strict watch on your words, and not go back like a dog to his vomit. Then, once you have done that, I have been authorized by our most holy father to put everything to rights again.

MARTIN: I understand all that. But I'm asking you to tell me where I have erred.

CAJETAN: If you insist. (*Rattling off, very fast.*) Just to begin with, here are two propositions you have advanced, and which you will have to retract before anything else. First, the treasure of indulgences does not consist of the sufferings and torments of our Lord Jesus Christ. Second, the man who received the holy sacrament must have faith in the grace that is presented to him. Enough?

MARTIN: I rest my case entirely on Holy Scriptures.

CAJETAN: The Pope alone has power and authority over all those things.

MARTIN: Except Scripture.

CAJETAN: Including Scripture. What do you mean?

TETZEL: Only the Pope has the right of deciding in matters of Christian faith. He alone and no one else has the power to interpret the meaning of Scripture, and to approve or condemn the views of other men, whoever they are—scholars, councils, or the ancient fathers. The Pope's judgment can not err, whether it concerns the Christian faith or anything that has to do with the salvation of the human race.

MARTIN: That sounds like your theses.

TETZEL: Burned in the market place by your students in Wittenberg—thank you very much—— *(Cont. page 169)*

PARIS

FASHION NEWS AS A GREAT BEAUTY WEARS IT



On these eight pages, the word from Paris in the way it counts most: how the clothes work in real-life, on a real-life woman. Answering the question here: young Mrs. Patrick Guinness, a real-life beauty who lives in Paris.

CARDIN'S ORANGE STRAW COIF ECLIPSES HAIR; MRS. GUINNESS WEARS IT UNCOMPROMISINGLY— ALL EMPHASIS ON THE FACE. TO ORDER AT BERGDORF GOODMAN; I. MAGNIN.

WILLIAM KLEIN



PARIS: Mrs. Patrick Guinness—an unquestioned beauty with the superb bones, slender figure, and the look of character and warmth without which beauty can not happen—posed for Vogue in clothes from this spring's Paris collections. What she wore she liked; Vogue's editors made fashion choices from the collections, and Mrs. Guinness, a young woman with strong fashion convictions, posed only in the clothes she felt were right for her, clothes she might very well wear in real life. Her own enduring belief in purity of line, lack of detail, the spare use of jewellery—real or bogus, and none of the foolish indulgence of "trying to look pretty" holds, enmeshed in succinct fashion intelligence, the gist of chic. It might apply, with distinguished results, to non-beauties. Happily, the clothes in Paris this year could not be more outgoing: belts that cinch the waist to an illusion of slenderness . . . soft edges everywhere, ripples, ruffles . . . the Cardin suits that open on gloriously printed blouses. Dior's black organza suit with a blouse of white chiffon frills . . . Venet's pure little ivory faille suit, naïve and wonderful with a cap of cornflowers . . . a Madame X dress by Capucci in black-on-black chiffon. And Chanel's established eternals, her enamouring splicings—mauve and navy blue, apricot and prune, and more.

PURE LINES, PEAK ELEGANCE—A CLASSIC COAT WITH THE SURPRISE OF VIVID TANGERINE, MOHAIR LINED WITH WHITE SILK CRÊPE, WORN OVER A DRESS OF THE SAME SILK. THIS FROM LANVIN CASTILLO. IN AMERICA AT SAKS FIFTH AVENUE.





CAPUCCI'S SUPERBLY ENGINEERED BLACK WOOL CRÊPE IS FLUID, HIGH-WAISTED; NEEDS MINIMAL OUTSIDE EFFECTS. MRS. GUINNESS' IDEA OF ENOUGH: EVENTFUL EARRINGS, NECKLINE-CLEARING HAIR.

WILLIAM KLEIN



GREY WORSTED SUIT
FROM RICCI, BELTED
TO THE LAST NOTCH;
LOTS OF PLEATS,
TOSS OF JACKET.
WHAT IT WANTS—AND
WHAT MRS. GUINNESS
SUPPLIES—A GIFT FOR
THROWAWAY CHIC,
THE SURENESS TO SKIP
SPECIAL EFFECTS.
SAKS FIFTH AVENUE.



DIOR'S EXACTING GREEN
CRÊPE SHEATH—ONLY FOR
THE SLENDER—WORN
WITH HIS BRACELET AND
EARRINGS OF EMERALD-
BLUE STONES AND PEARLS.
NOTHING AT THE NECK.
ORIGINAL AT I. MAGNIN;
HOLT RENFREW OF CANADA.
COPIES LATER AT LORD & TAYLOR.
SHOES: ROGER VIVIER FOR DIOR.

WILLIAM KLEIN

THE ROMANTICS OF
CARDIN'S RUFFLED,
FLOWERED SHAWL
CALL FOR MRS.
GUINNESS' SALTY
FASHION AUTHORITY,
A GRAIN OF APLOMB.
COSTUME OF BLUE
AND WHITE SILK CHIFFON
(ABRAHAM FABRIC).







YOUNG BLOODS IN THE PARIS COUTURE: A SPECIAL PREVIEW OF THE COMPLETE VOGUE PARIS REPORT, COMING MARCH 15

THE MOST CRUCIAL INCHES ON ST. LAURENT'S SUITS WERE JUST SUB-JACKET. LEFT, A RED WOOL SUIT, THE SKIRT SWUNG FROM A NAVY-BLUE WAISTBAND; NAVY-BLUE SILK BLOUSE; COWBOY KERCHIEF, WHITE SOMBRERO. IN AMERICA AT SAKS FIFTH AVENUE. ABOVE, A KHAKI SILK BLOUSE GETS THE DROP ON A GREY-AND-WHITE CHECKED SUIT; MATCHING SOMBRERO (A ST. LAURENT SIGNATURE THIS COLLECTION). IN AMERICA AT LORD & TAYLOR; I. MAGNIN; HOLT RENFREW OF CANADA.

WILLIAM KLEIN

Not for years has there been such a foursome of news in the Couture, such intense speculation about new names—all known before, but now, this spring, each the Head of a House. Against the background of uncertainty and troubled times, each has had the stout heart, the belief in his own talent, to begin now the great adventure. Vogue salutes them—Philippe Venet, André Courrèges, Roberto Capucci, Yves St. Laurent. Salutes them and wishes them a flowering of their intrepid talents; firm roots in the incomparable soil of France.

(Continued on the following page)





Most talked about was Yves St. Laurent—because of his sensational success when he designed for Dior; the general regret when he was drafted for military service; and the hope that his collection would mean new stimulus for the couture. Clamouring photographers and gatecrashers kept the invited guests from the doors on opening day, delaying the show for three-quarters of an hour. When at last the mannequins appeared, the collection, except for the first few tongue-in-cheek *folies*, was calm, gentle, marvellously wearable, presented with complete elegance. Next day, there was a rush of international personalities ordering six or seven costumes at a clip. (Continued on next page)

TOP LEFT, ST. LAURENT'S BEIGE AND BLACK TWEED SUIT. MUSTARD-COLOURED SILK OVERBLOUSE WITH SILVER BUTTONS, ENORMOUS BOW; SUIT-MATCHING COWBOY HAT. IN AMERICA: ALTMAN'S; I. MAGNIN. LOWER LEFT, ONE OF THE PEA-JACKET COATS THAT WERE SUCH A HIT IN THIS COLLECTION—CAMEL-COLOURED WOOL, OVER THE TUNIC DRESS AT THE RIGHT. COAT, IN AMERICA AT HATTIE CARNEGIE; I. MAGNIN. RIGHT, ST. LAURENT FAVOURITE—THE TUNIC DRESS—SOFT WHITE WOOL, SASHED AT THE WAIST. HAT OF STIFF WHITE FELT. DRESS, IN AMERICA AT MARSHALL FIELD; I. MAGNIN.

WILLIAM KLEIN





St. Laurent broke no new ground in design; the suits—often endearing pale tweeds—were unfitted, with straight little jackets. Two pea-jacket coats scored a hit. Most of the dresses evolved from some version of the tunic. For late day and dinner, almost nothing but black and white; the long evening dresses were few in number, but there were beauties that will surely be seen at elegant parties in New York, Paris, London, Rome—over and over again. One, a long Goya torso of black crêpe with a white organdie skirt embroidered in strange, brilliant flowers. And the bride who closed the show had a row of flat little lillies fastening the back of her dress. Most rewarding of all was the sure feeling for detail—every hat, every jewel, every glove just as it should be. And for this scarf-loving generation, there was the special surprise of the chicest babushka to date.



THE ST. LAURENT WAY WITH NIGHT LOOKS IN WHITE—LEFT, LONG-TOPPED DRESS OF WHITE ORGANDIE, THE SKIRT SNOWED UNDER BY LAYERS OF FLAKY APPLIQUÉ. HAT: WHITE LINEN. BOTH IN AMERICA AT I. MAGNIN. RIGHT, THE BRASSIÈRE DRESS, OF WHITE IMPASTO SATIN, WORN HERE BY VICTOIRE, THE FAMOUS MANNEQUIN WHO IS THE WIFE OF ROGER THEROND, EDITOR OF "PARIS MATCH." PANACHED TURBAN: ORGANDIE. IN AMERICA: SAKS FIFTH AVENUE.

WILLIAM KLEIN



ST. LAURENT'S EMPIRE IDIOM, LEFT, ELEGANT AND FRESH—NARROW, HIGH-WAISTED DRESS OF BEIGE GRAINY SILK, EMBROIDERED IN BRONZE AND PEARLS; BACK BARE, FLOATING CHIFFON SASH. AT HATTIE CARNEGIE; I. MAGNIN.

RICCI'S LONG SHANTUNG DRESS, RIGHT, CUT LIKE A SPORTS DRESS, BELTED IN BLACK LEATHER—THE LASH WITH WHICH HE SIGNED HIS DAY AND EVENING CLOTHES. TINY WAISTED TOP IS WHITE; ORANGE SKIRT AND STOLE. AT I. MAGNIN. BOTH PAGES: SHOES BY CHARLES JOURDAN; COIFFURES BY GUILLAUME.

WILLIAM KLEIN



THESE MARRIED SMITHS HAVE TWO SONS AND SIXTEEN BOOKS BETWEEN THEM,
THE MOST FAMOUS OF HIS—" 'WHERE DID YOU GO?' 'OUT.' 'WHAT DID YOU DO?' 'NOTHING.' ";
THE MOST FAMOUS OF HERS—"THE COMPLETE BOOK OF ABSOLUTELY PERFECT HOUSEKEEPING."
NORTON HAS JUST PUBLISHED HIS NEW BOOK OF ESSAYS, "CRANK."

WORRYING AS A FINE ART

By Robert Paul Smith

Like so many other ancient and noble professions, worrying has recently become the victim of amateur invasion, with the attendant and apparently inevitable lowering of standards.

Now this is all very well with such transitory arts as writing, painting, composing. These occupations have always been confined to a very small part of the public, they have been advertised as dangerous trades, and anyone who entered them has done so at his own risk. In addition there has always been a certain amount of preparatory work; a writer has to know how to sharpen a pencil, a painter sooner or later must learn how to wash a brush, and a composer has not been able (until recently) to proceed until he knows what comes after "do." A certain number of apprentices are thus consistently eliminated, or else they must learn how to use a typewriter, have an enormous number of brushes, or write very elementary songs.

But when it comes to worrying, an art-form that has survived every change in public taste from the Jurassic to the pre-atomic, just about anyone thinks he can get in there and fret without any previous experience.

I am not worried about worry itself; I have no (or very little) doubt that it will triumph over all mishandling. What I wish to point out is the danger the tyro can do himself if he embarks into this perilous field without advice.

Man and boy, bachelor and benedict, renter and owner, sibling and sire, the present lecturer has been one of the truly great worriers of our time. I have sat at the feet of monumental fretters, I have been related by nature and law to accredited feelers of anxiety of the very first water, I have been acquainted through reading with the whole history of bother.

This statement can be attested to by persons so disparate as a trigonometry teacher and a garage mechanic, a wife and a plumber, a physician and a Ferris wheel proprietor, an employee (any employee) of the telephone system, and an accountant. Through worry I have lost weight and gained weight, been a two-fisted drinker and a teetotaller, champion sleeper, and twice holder of the Southern New York insomniac belt—with Nembutal cluster.

I take it my credentials are clear. Now a few general principles.

The very first—and here is where most beginners make their mistake—is that it does not matter in the least *what* you worry about. This principle must be very clearly grasped if you expect to have any success at all.

Principle one: It is not the subject that matters, but the way it is attacked.

For example, a beginner in the field can do nicely with such a simple problem as sweaty palms. This is especially good for adolescent boys, and so much more appropriate than, say, total disarmament. In the first place, given the proper conditions, to wit, girls, the subject itself initiates the worrying process. There is no necessity to resort to such artificial aids as the daily newspapers, no special equipment such as a television set, there is even no necessity to think. All this is very helpful to the beginner. "Oh my God, wet palms!" says he, and he is off to the races. He is well on his way to a reliable, built-in source of anxiety that will last him all his life.

In many cases, a worry, started early enough, will long outlast the situation. One moderately good worrier of my acquaintance can lose as much as half an hour's sleep over whether to part his hair on the side or brush it straight back, all this regardless of the fact that he is next to bald. His problem is, of course, that although really through with the parting problem, he is not strong enough to deal with the baldness problem. One gets fond of certain worries; they are, so to speak, comfortable, like old nightmares, and I would be the last to advise sloughing off a reliable old one for an untested new one.

I myself can not bring myself to give up a perpetual fear that I will forget my street number. I have been able to get the inside sweats about this since age six, and I certainly have no plans to put that worry on the inactive list even though it means that I have to remember sixteen addresses where I no longer live. Properly approached, and if necessary fortified with telephone numbers and an inquiry as to the whereabouts of my roller-skate key, it's good for a long time yet to come.

But there is a danger in this attitude, and here's where people who think they can just go ahead and worry without proper training go very much astray.

This is principle two: Are you getting enough trouble out of each vexation?

This requires rigorous and unsparing self-examination. After all those years of wondering whether the FBI is going to throw you into the jug for a hundred-and-fifty years on bread and ditchwater for saying on your driver's license that you are six feet tall, when you know damn well you never did better than five eleven and a half on your loosest day, do you really dig into that cavity?

Or do you really know that no jury in the world would give you more than seventy-five years, and once a month it might be an English muffin? Come on, now, there's no sense lying. You are, as the trigonometry teacher said (oh, good Lord, is cosine side opposite over side adjacent, or is that a logarithm), cheating nobody but yourself. You see what I mean. Are you getting worry of sufficient value out of your areas of specialization? (In passing, it is well to point out that this question alone can open up a whole new field, but it is one that is best left untried except after years of experience, and even then, only the more talented can really do well with it.)

Principle three: It makes no difference what time or season you do your worrying in. .

This principle is perhaps the least understood. In layman's terms, anyone can worry at three o'clock in the morning. There is no art involved in this, it is the ordinary, garden variety type of worrying which gives such false impetus, and has brought so much disrepute on the profession. Anyone who intends to make it his life work should be able to get equally good results at ten in the morning or four in the afternoon. If you can't do this, get out. Worrying is not for you.

There is a small body of opinion which maintains that winter is worry weather. They base their ludicrous claims on such misunderstood phenomena as freezing pipes, hip-deep blizzards, and exhausted automobile batteries. It is a wrong understanding of principle one. Even a moderately gifted amateur should be able to see that one mosquito in one room is equal to sub-zero weather, if you properly misunderstand malaria.

I think, all in all, that is enough for you to start on, but as an example for future consideration:

Will this fit into an envelope? Do I have an envelope? Is the glue on it any good? Are there any stamps? Did they put through that law about new postal rates? Has anyone set fire to the mailbox recently? How many manuscripts a year wind up in the dead-letter office?

You see, it's just a matter of knowing how. (Do I know how?)

HOW TO WRITE A WORLD-FAMOUS BEST-SELLING NOVEL THAT WILL MAKE YOUR NAME A HOUSEHOLD WORD AND WILL MAKE YOU RICH BEYOND YOUR WILDEST DREAMS

By Elinor Goulding Smith

All you have to do to write a world-famous best-selling novel that will make your name a household word and will make you rich beyond your wildest dreams is to think up a really marvellous idea for a novel. It should be a subject that has never before been written about, because after all, you don't want to be a plagiarist, do you? And it should be a subject that will fascinate everyone who hears about it and make everyone want to read it and then tell his friends about it and make them read it.

You will need a whole lot of paper, and a good sturdy typewriter, or at least a pen and a bottle of black ink. You should have some carbon paper so you can keep a copy at home in case the original gets lost in the mail. And you might save a clean, empty typewriter paper box in which to mail the whole thing to whatever really lucky publisher you have decided to send it to.

Next you should think up a name for this novel. It should be, at the same time, clever and arresting, it should be something that will make people rush right down to the bookstore to buy it. It should have *punch* and *colour*, and still give some clue to the intensely exciting subject matter.

All set?

Now you put the first sheet of paper, with its carbon and a second sheet, in the typewriter, and at the top, nicely centred, type

— 1 —

and then roll the paper about six lines down, indent, and start writing. Remember that manuscripts should always be double-spaced, and extremely neat.

Write until you come within an inch and a half of the bottom of the sheet, then remove it and roll another piece of paper (with its carbon and second sheet) into the typewriter, and at the top, nicely centred, type

— 2 —

and when this page is covered with writing, put a third page in, and then write a fourth page, and then write a fifth page and then write a sixth page and then write a seventh page and then write an eighth page and then write a ninth page and then write a tenth page and then write an eleventh page and then write a twelfth page and then write a thirteenth page and then write a fourteenth page and then write a fifteenth page and then write a sixteenth page and then write a seventeenth page and then write an eighteenth page and then write a nineteenth page and then write a twentieth page and then write a twenty-first page and then write a twenty-second page, and so on and so on.

When you get to the end, leave a nice little space of about four lines and then type, neatly centred,


THE END

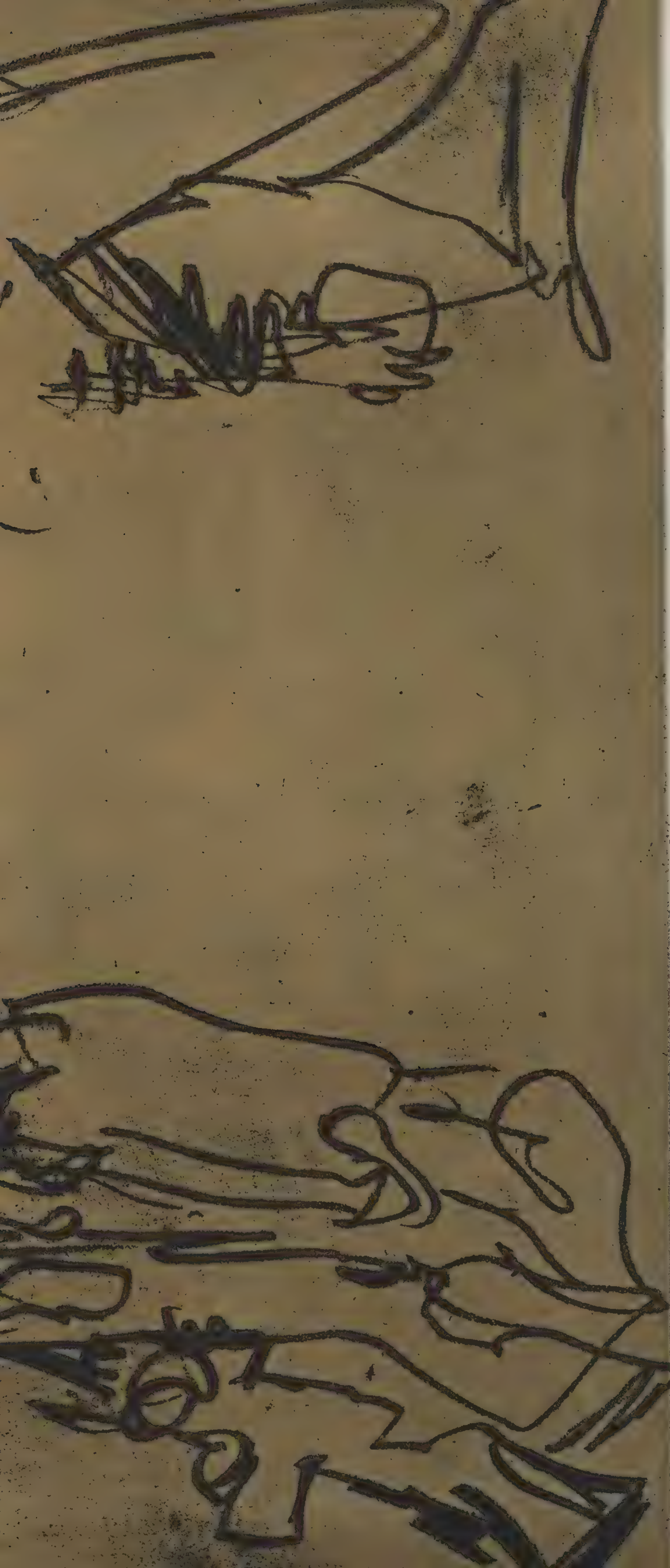
and then separate out all the carbons and second sheets, and make sure all the pages are nicely in order.

Then, and here's a really important thing, gather up all the first sheets in both hands and sort of tap the edges on the table all around to line them up neatly and squarely, or else they won't fit in the box you remembered to save.

Wrap the box nicely in brown paper and tie it securely with string before taking it to the post office. If you mark the package "Educational Material" it will go cheaper, but if you mark it "First Class" it will go faster.

That's entirely up to you. Lots of luck!


ONIL



CONGO PIETÀ

BY FELIKS TOPOLSKI

Here, Feliks Topolski's 1962 *Pietà*, that classic representation of the dead Christ lying on the knees of the Virgin, relived over and over again in every age, by some mothers and some children, somewhere. Topolski saw it in Stanleyville where Congolese refugees, ready to be flown out of the country in a United Nations plane, lay on the airport ground. These are the displaced, the sufferers of that most lingering injury, the wound that will forever remain raw in a country once wrenched by war—the useless tragedy of millions now in the Far East, in the Middle East, in Africa, that dark and bloody ground.





New-wave ruffles: the ripple they're causing

A new kind of ruffle sweeps the late-day scene. As interpreted by America's fashion talents, it's worldly, uncliché, and alluring; what it's not is just busy frillery. On these pages: ruffles for late-day and later. HANNAH TROY'S ruffle-rimmed dress, left, has a bare bathing-suit top that's a halter in front. Of Couture black silk, about $90. Altman's; Woodward & Lothrop; Wm. H. Block; Dayton's. The unruffled coiffures on these pages are by Robert Verdi. BILL BLASS cross-ruffles a black silk dress, right, with lifted waist. By Maurice Rentner, of Chardon-Marché crêpe, about $190; Marvella earrings. Both at Saks Fifth Avenue. Dress also: Hutzler's; Rich's; Gus Mayer. Wear-Right kidskin gloves. Emme's bowed veil.

KAREN RADKAI



More about what's ruffling fashion's surface now.

RUDOLF'S firm little chiffon dress, above, has sleeves swept back into a collar that's substantial as a cape—qualifies as a worldly kind of ruffle. Navy blue, rising to a high-level waistline. Of Stern & Stern silk chiffon; about $125. At Saks Fifth Avenue; Hutzler's; Harzfeld's; Sakowitz. Bracelet by Laguna. SCAASI makes ruffles that shoot straight from the hip, right; actually more riffle than ruffle, they fan out below a slim stem of chiffon. The triangular chiffon stole has a rippley hem. Of navy-blue silk chiffon by Bianchini. Earrings by Richelieu. Both at Bonwit Teller. Dress, also at Wanamaker's, Phila.; Woodward & Lothrop; Neiman-Marcus. Lilly Daché hairbow.



KAREN RADKAI

New-wave ruffles—their late-day sweep.

MOLLIE PARNIS—her ruffled look is even for women who never took ruffles personally before: slim skirt, topped by an easy put-over—V'd at the back, with a high, round neckline in front that spills over into a soft little ruff of a ruffle. Of William Rose black silk crêpe, about $145. Scaasi earrings. Both: Lord & Taylor. Dress, also at Hutzler's; Julius Garfinckel; I. Magnin.

ADELE LAWRENCE makes ruffles that run on rain-power, right: coat of water-shedding green silk broadcloth; it might go out over non-ruffled pale crêpe. By Lawrence of London, about $125. Grandoe gloves. Both: Bergdorf Goodman. The coat also: at Montaldo's; Neiman-Marcus; I. Magnin.

KAREN RADKAI





Four ways to wear a suit—now

Four for the good suit-life, starting here, each with a look that allows for a long run of blouse and jewel adaptations, and becomes one of the first-string props of a smart woman's fashion personality. All, from American designers. BY DAVIDOW: One of the non-fitted suit shapes that women have learned to love—a brown diagonal wool tweed suit, with a tucked-in sweater of beige knitted wool. About $135 at Altman's; Hutzler's; Montaldo's; I. Magnin. FROM PAULINE TRIGÈRE: Curved cardigan jacket and funnel-shaped skirt that narrows a high waist, flares from the hips. Navy-blue chiffon-weight wool serge, with a cotton ticking blouse of mitred stripes. Suit of Forstmann wool; at Saks Fifth Avenue; Hutzler's; Gus Mayer; Frost Bros.



BY PHILIPPE TOURNAYE for Marquise, a spring suit that divides where a wide belt is—short jacket and full skirt of lightweight navy-blue wool crêpe; the bowed blouse, white silk. About $245 at Bonwit Teller; Hudson's; Harold's; Joseph Magnin. BRANELL'S fitted cardigan suit that refers, in passing, to a smallish waist. This, made of black, brown, and white checked cotton, with big black buttons. About $110; delivery later in March at Best & Co.; Gus Mayer; Bullock's-Wilshire.



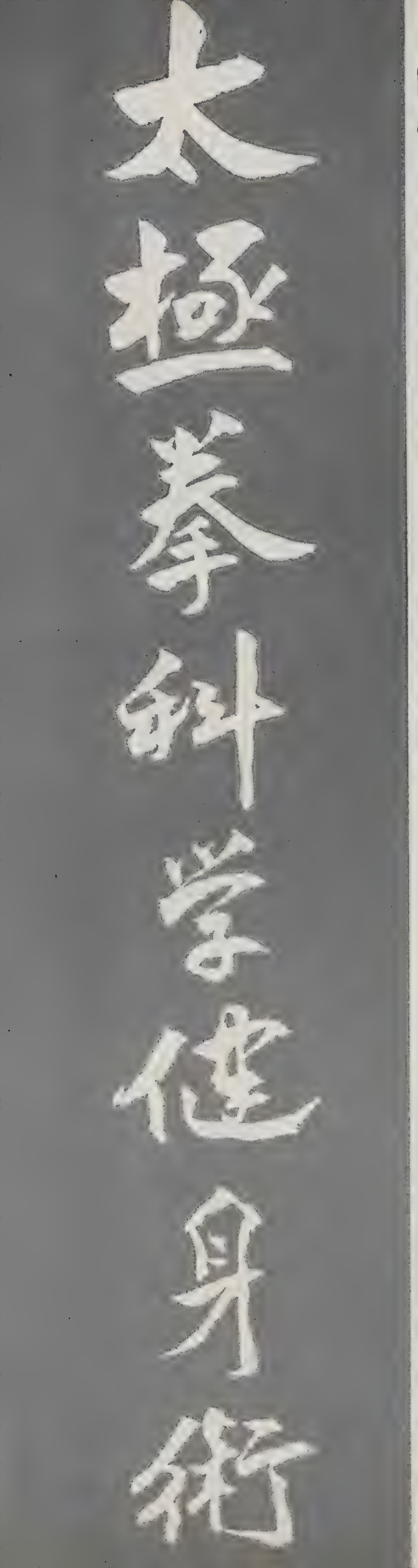
The crêpes progress— night looks now

CEIL CHAPMAN'S news for parties in town, come-what-month—a long dress of deep brown crêpe that makes the most of a figure. Of acetate and rayon crêpe by Julius Werk; about $110 at De Pinna; Frost Bros.; Joseph Magnin; Carol & Mary, Honolulu.



LARRY ALDRICH makes another just reward for a good figure, good party any season—a long black dress of silk crêpe that's heavier than usual. Camisole front, mere-straps back, a skirt that never gets far from the body. Designed by Marie McCarthy, of Bianchini crêpe; about $190 at Saks Fifth Avenue; Halle Bros.; Battelstein's; Frederick & Nelson.





THE NEW EXERCISE

TALK: TAI CHI By Edward Maisel

IT IS:
CHINESE
OLD
COMFORTABLE
DEEPLY PLEASURABLE

IT HELPS:
THE FIGURE
AND TONES THE SKIN
AND TRANQUILLIZES

IT IS DONE:
IN A SMALL SPACE
IN ORDINARY CLOTHES
WITHOUT MUSIC

IT IS GOOD:
FOR THE YOUNG
FOR THE OLD

IT IS:
NEW IN THIS COUNTRY

The most basic, if slightly embarrassing, truth about exercise is that nobody wants to do the awful stuff. For most of us calisthenics, that ugly and unwanted addendum to the unpleasantries of daily existence, remain the only practical way of attacking fitness. "Calisthenics," one report to the nation lately had the candor to admit, "most people won't touch with a barbell."

Perhaps then, for many of us, the important news about an ancient Chinese system of exercise which has begun to excite the interest of medical men and physical educators is simply this: it affords a deeply pleasurable experience. Tai Chi Ch'uan, as it is called (usually Tai Chi for short, and pronounced Ty-Gee), has almost nothing in common with the heavy-breathing, exhausting gyrations of calisthenics. Developed through the centuries, and practiced today both in Taiwan and on the Communist mainland, Tai Chi is characterized by extreme slowness, absolute continuity of movement without break or pause, and a concentrated awareness of what one is doing at all times. Hands, shoulders, elbows, fists, palms and fingers, feet, legs, knees, toes, sides of feet and soles—even eyes: all are brought into play in a series of specific, learned patterns of move- (Continued on page 178)

"FAIR LADY WORKS SHUTTLES," *left:* one of eight Tai Chi (Ty-Gee) exercises on the next two pages, done here by Da Liu, one of the few Tai Chi masters in the U.S., and two students: Mrs. Bertie Donnelly, learning Tai Chi in her eighties because she finds it calming, and Miss Suki Schorer, a young featured dancer with the New York City Ballet and daughter of Mark Schorer, who wrote *Sinclair Lewis: An American Life*. A distinguished calligrapher, and advisor to New York's Tai Chi of America, Da Liu did for Vogue the Wei-Pei calligraphy here and on the next pages. (The letters here read "Tai Chi Ch'uan, Scientific Chinese Health Exercises"; those on the next pages name the exercises. Found on stones from the Wei Dynasty, Wei-Pei differs mainly in its stronger brush strokes.) With Edward Maisel, once a research director at the New York Institute for the Crippled and Disabled and director of a workshop for the disabled in Hawaii, Da Liu is now working on an English translation of his manual of the Yang calisthenic, the classical Tai Chi; Maisel became interested in Tai Chi during his research on ways to correct the alienation of mind from body. Tai Chi is a step toward doing exactly that. ON THE NEXT PAGES: EIGHT EXERCISES

PENN









PENN

1. CARRY TIGER TO MOUNTAIN: The first of eight Tai Chi forms to be done in sequence, slowly, smoothly, with an eye toward perfection of movement, not exertion. Stand with knees slightly bent, arms down, palms back. To begin "Tiger," lower the right hand along the right leg as you move right leg back and right. As the weight shifts right, the body turns. Meanwhile, the left arm describes a clockwise circle. When left hand comes around to eye level, slowly push forward, and turn your left foot to the right.

2. SINGLE WHIP: From the "Tiger" form, pull back, shifting the weight to the left foot as the right foot again turns forward and left. Turn the body at the same time, arms held out, shoulder height. As the arms swing first forward and then to the left, separate them, drawing the right hand back forward, above the right leg, fingers pinched together as if you held a weighted thread. The left hand, meanwhile, curves back and up, stretching back and left, palm down, as the left foot steps back and to the left.

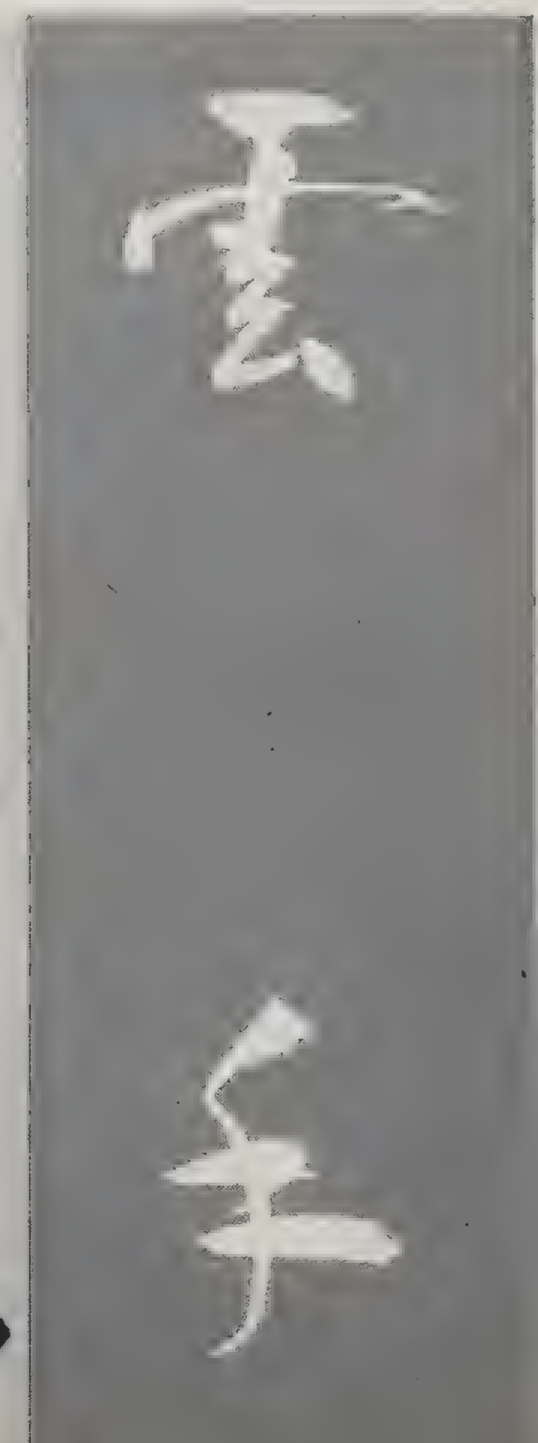
5. FAIR LADY WORKS SHUTTLES: From the "Single Whip," swing the left hand down beneath the right elbow, turning both feet toward the right. Then, as you lift the left arm before your face, step forward with the left foot. Place the right foot behind the left, at the same time pushing your right hand forward beneath your left. The left palm should face out, away from the face. Now, blend gradually once again into the "Single Whip," which is one of the basic Tai Chi forms, occurring again and again.

6. WAVE HANDS LIKE CLOUDS: From "Whip," swing body forward as left foot moves up. Curve left hand forward as if to hold a ball; right hand in to top of ball. Weight on right, move left foot left, right hand down, and left hand up before the face, palm in. Move left hand counterclockwise, turning palm out. As left hand descends, right hand, palm in, begins a clockwise circle before the face, the palm turning out as right foot moves left. Repeat a few times; end with right hand circling. Return to "Single Whip."

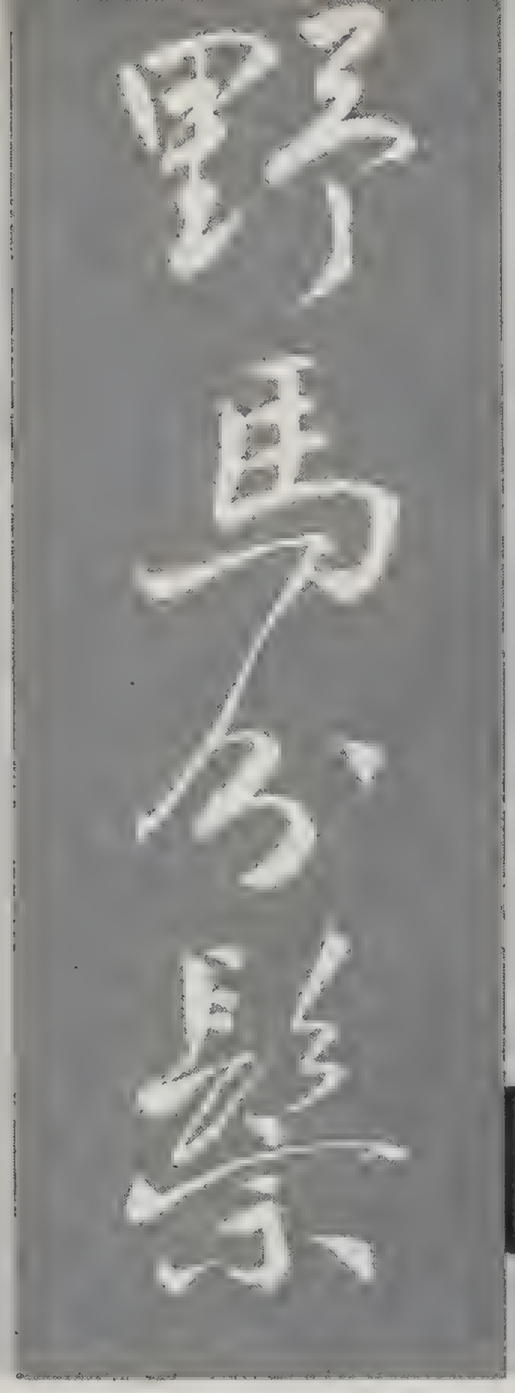




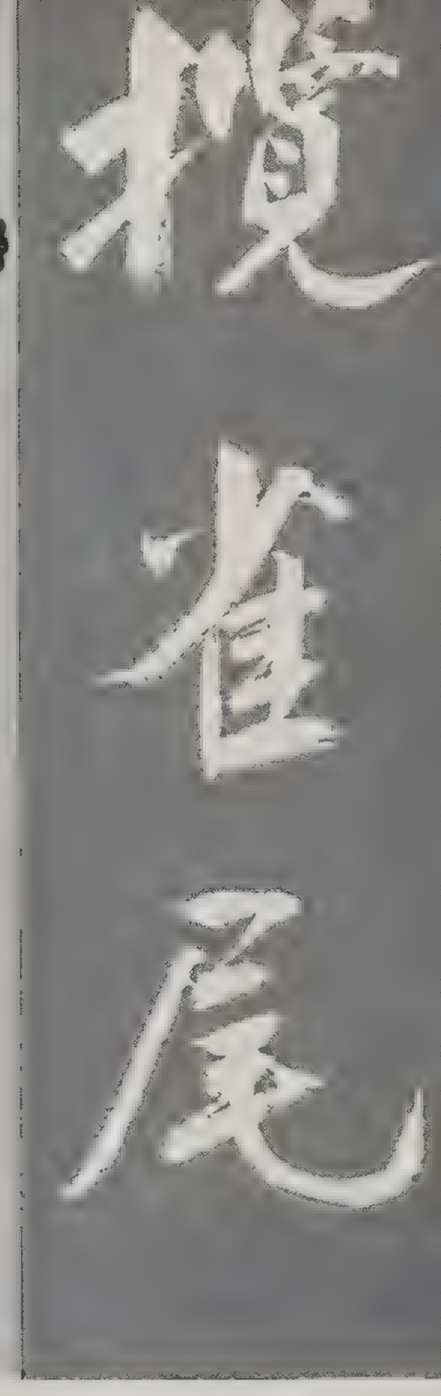












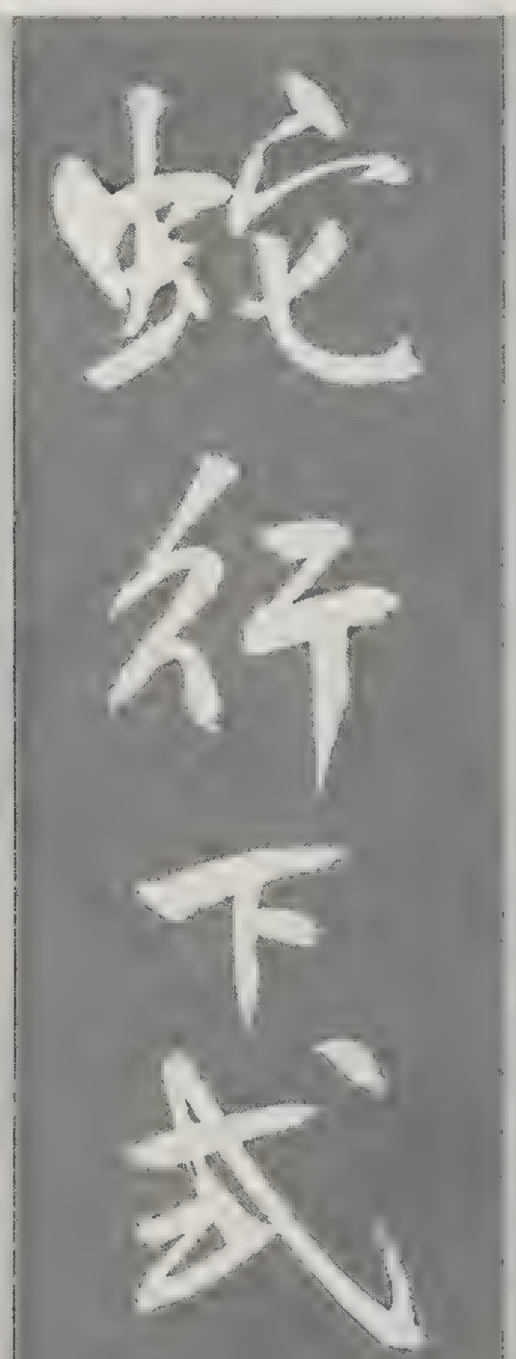
3. PARTING OF WILD HORSE'S MANE: From "Single Whip," turn the left foot toward the right, following with the body, at the same time drawing the left hand in toward the heart and lowering the right hand to the side. Next, a reversal: swing the right hand toward the heart, the left down to the side, turning the body left. Then another: left hand up, right down, body to the right. Finally, step back on and shift your weight to the left foot, pulling both hands down to left, ready to Grasp Bird's Tail. (Slowly.)

4. GRASP BIRD'S TAIL: With weight still on the left foot, turn the right foot right. Pretend that you hold a ball, moving your left hand to its top, your right to support it. Then, with the right foot, step farther right, bending the knee as the weight shifts to that foot. As you raise the right hand chin high, lower the left along the left leg. Then: left hand moves under right elbow, left foot forward. As weight shifts, lower right hand along right leg and raise the left hand. Return, then, to "Single Whip."

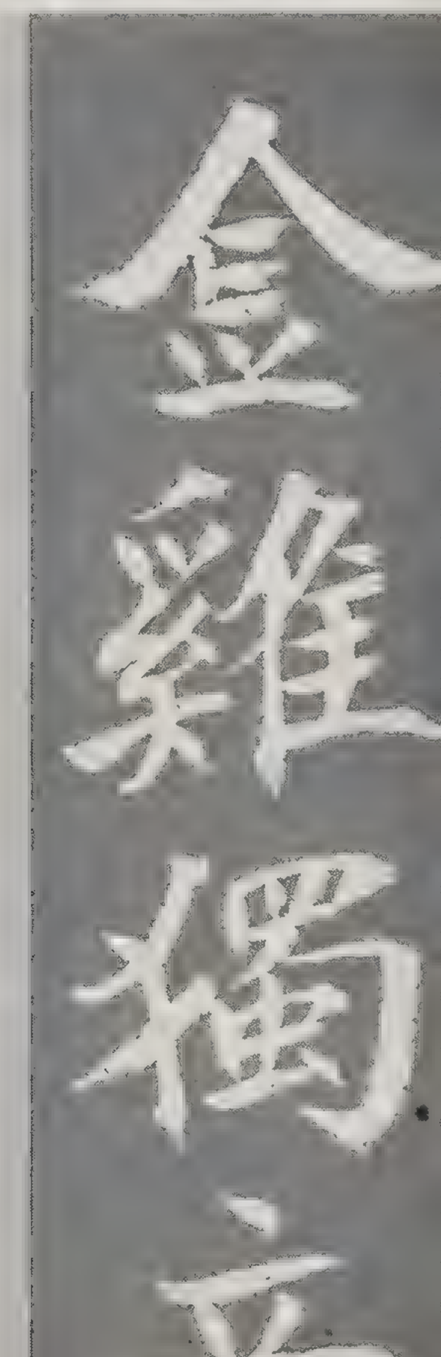
7. SNAKE CREEPS DOWN: Keeping the right arm outstretched in the "Single Whip" form, bend the right knee, simultaneously straightening the left leg. Bend the body forward, stretching the left hand down along the left leg. (Remember, through this entire sequence, to keep the movements flowing, the exertion minimal. One should have, throughout, the sense that one's strength is reserved, controlled, ready.) From "Snake Creeps Down," move directly into the last form in this abbreviated Tai Chi sequence.

8. GOLDEN COCK STANDS ON ONE LEG: At the end of "Snake Creeps Down," the weight should be on the right foot. Shift the weight forward on the left foot as the left arm scoops upward. Then lift the right knee, foot pointing down. At the same time, lift the right arm so that the elbow is directly above the right knee; let the left arm descend slowly. The thing to remember, throughout: when done correctly, all Tai Chi appears to be effortless, a reserved, concentrated balance of motion and stillness.









The world on a string—knitted

The clothes here, all knitted with a global kind of currency, could almost classify as transistor-types—they roll up to practically nothing in the hand, unfold without a warm-up to show the newest rewards in knitted shapes and substances. Among them are wools, new synthetics, and one inspired combination of mohair and organza. All, for day, late day, town, travel.

1. Band-box suit of red knitted wool; the bands—and overblouse—are navy blue. By Goldworm; about $100 at De Pinna; Himelhoch's.

2. News on the knitworks here: a wide belt that makes a narrow-waisted shape out of shirredness falling from a yoke. This, made of ivory knitted wool. By Lawrence Knitwear; about $40 at Lord & Taylor; Burdine's.

3. Dress that's classically high-necked, sleeveless, beige; double-knitted jersey of Courtelle—a synthetic with the smooth seasonless face of worsted. By Dalton; about $35 at Altman's; Joseph Magnin.

4. Fashion cinch now: the close-up of a wide satin belt on a dress knitted of lightweight black wool. A low back is framed in folds of a scarf. By Gino Paoli; $65. Henri Bendel.

5. Coned skirt, shifty top, defined by welted seams. Pale-yellow knitted wool. By Tricosa; $60. Saks Fifth Avenue.

6. More about the waist: a sashed suit of pale turquoise-blue knitted wool, shaped to clean sloping curves. By Lawrence Knitwear; about $45 at Lord & Taylor; Burdine's.

7. Suit of something heavenly: mohair knitted with silk organza, in pale blue. By Anne Rubin; at Hattie Carnegie.

1

2

E. Marsil



3

4



5

6

7

Shapelier

shapes for the

new clothes



It should have gone out with whalebone: the idea that shape-firmers have to be militant and unbeautiful if they're the sort that really come to grips. More to the point now are the lithe and lacy girdles here. *Left:* Lace-hemmed—a Jamaica-length pantie girdle. In black and pink, of Lycra and nylon lace; Lily of France, $20. At Saks Fifth Avenue; Halle Bros.; Neiman-Marcus. *Right:* Lacy black all-in-one, focussed on midriff and waist. Strapless, of Lycra and lace; by Warner's, about $30. Saks Fifth Avenue; Woodward & Lothrop; Rich's.





Adele Simpson—the time is now—for the dress at the left, a clear-cut princesse shape in navy-blue wool. About $125. Navy-blue and white hat by Christian Dior-New York. Both at Altman's. The dress, also at Rich's; Halle Bros.; Joseph Magnin. Bergère necklace. **Ben Reig**—among the sensational knitted clothes in his spring collection, a navy-blue wool suit, defining the figure. The jacket is long, fitted, sharpened with white piqué at the neck and sleeves. Cadoro earrings. Fuchs gloves. All at Bergdorf Goodman. Suit, also at Wanamaker's, Phila.; L. S. Ayres; I. Magnin. The white straw hat is by Mr. Arnold. George Tanier chair.

What's new with navy blue?

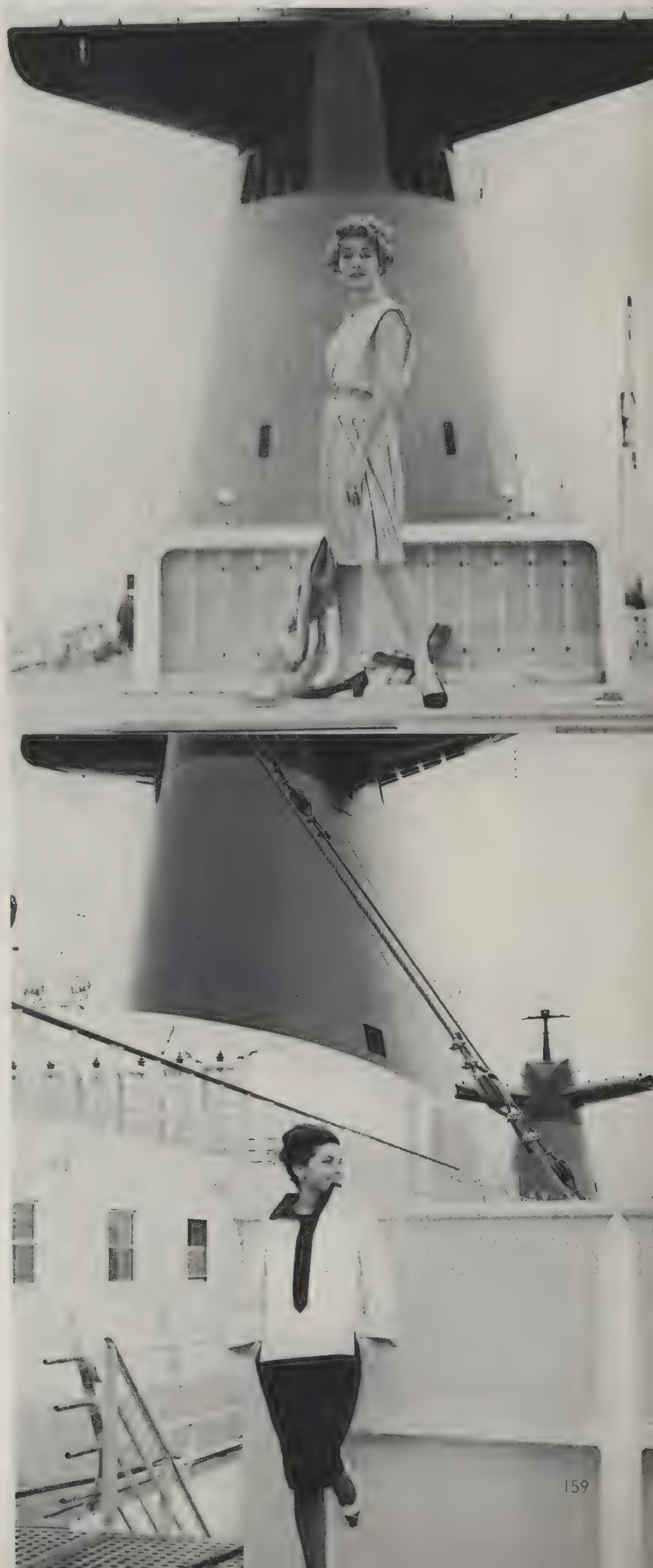
KAREN RADKAI





NEW STAR—THE "FRANCE"

The new champagned peach of the French Line, the S.S. "France" has the magnetic quality that suddenly makes a star—on Broadway, on television, on Atlantic crossings. Like the country of her origin, "France" is filled with pleasures: works by Picasso and Braque; eccentric finned stacks— technically incapable of blowing smoke in the eyes of passengers; a squash court under Plexiglas; seaweed baths; a Todd-A-O screen; first and tourist classes layered like a cake; dozens of gadgets, amusing and practical. Above all there is a feeling of light, of elegance and gaiety. Photographed, here, beneath the fin-stacks—like the hats of the Spanish *Guardia Civil*—three young women wearing clothes from the Paris boutiques. **MRS. DILLON MOSELEY,** *opposite,* Assistant Paris editor of *The Paris Review* and daughter of C. Douglas Dillon—former Ambassador to France, now Secretary of the Treasury—and Mrs. Dillon, in a turquoise wool-linen costume from the Ricci Paris Boutique. **MADAME JEAN CLAUDE ABREU,** *right, above,* the American-born Mary Sargent Ladd, wearing a two-piece yellow silk crêpe dress from Goma Selection. **MADEMOISELLE FRANÇOISE BÉGHIN,** *right,* daughter of Monsieur and Madame Ferdinand Béghin, wears a navy-blue jersey dress under a white woollen put-over. This from the Yves St. Laurent Boutique. All shoes by Jourdan; handbags from Roger Model.



HENRY CLARKE



When President de Gaulle launched this elegant ship, he spoke only three words, "'France' est lancé." This great gulp of France, the world's longest ocean liner is an Ambassador of France. To her skipper, Captain Georges Croisile, a relaxed man with a lively French face, her governing note is not speed but service and good food. She's not slow; the five-day crossing adds up to a long weekend at sea—midnight sailings from New York on Thursday, arrivals at Le Havre and Southampton on Tuesday. *Left*, at night, standing on the upper deck by the huge lighted sign "France," Madame Jean Claude Abreu in a printed evening dress from the Dior Boutique. *Right*, Madame Abreu in beige with Mrs. Dillon Moseley, both wearing clothes from the Givenchy Boutique. All luggage from Innovation.

HENRY CLARKE

DINNER-ON-THE-ROCKS

By Sylvia Vaughn Thompson

After God created the earth, the Greeks say, he had a sieveful of rocks remaining, so he hurled them over his shoulder into the sea and thus made Greece. It is not the sort of terrain one imagines would produce a fine cuisine. But one can't be sure. When we sailed for Greece, we had information about everything but the food. Save one disturbing fact my husband remembered from the *Anabasis:* when Xenophon's Ten Thousand were stranded in Persia, they considered it a hardship to eat beef. If that was still the Greek attitude toward food, then we were in for some hardships of our own.

That first sunlit evening in Greece, we drove past Glyfada, the summer watering place of Athens, to a tiny secluded bay a-flutter with sailboats and studded with yachts. Terraced above it were half a dozen white stucco restaurants. The one we chose was quite empty. We sat down and waited. From time to time two waiters rushed back and forth across the patio, ignoring us. After half an hour, we decided to leave. At the door, a tall blond woman with wisteria in her hair stopped us. Apologizing, she explained that the kitchen was just finishing a large order, and she gestured toward a white yacht anchored in the bay, "—for Onassis." We went back to our table.

The meal we were served was simple and classic, one the ancients might have savoured along those shores. A plate of prawns in nature's full dress, that could not have been pulled from the sea more than a few moments before, the salt still deep in their bodies. And garlanded with twists of lemon, glistening with olive oil, baby artichokes so tender the whole leaf might have been eaten. Slices of tomatoes and fingers of cucumbers, sweeter than they had any right to be. Then, to finish off our *retsina,* the quenching, tingling resinated wine of Greece, we had *anthotyro,* a goat's cheese from Crete, surrounded by a cascade of enormous purple grapes. It was the foretaste of a countryful of superb food.

In the exquisite cypress-lined bay of Paleokastritsa, beneath a hill-topped monastery on Corfu, we ordered lobster. At a signal from the waiter, a tawny Greek boy swinging a bucket raced down the beach. Lugging a crate up from the water, he plunged his arms into it and then pulled out a lobster in each hand. Back to our table, where he held them uncomfortably close for us to inspect their frantic freshness. For dessert, we were served, on a glossy grape leaf, a mound of the strawberries of *(Continued on page 171)*

Two rooms with an unforgettable party in their immediate future

Time of photograph: 9:00 on a this-winter evening. Expected soon: two hundred and fifty guests. Off-stage, dressing in the wings: Mr. and Mrs. Frederick Eberstadt, the young and idea-full host and hostess, and, in the offing, one of the more memorable fêtes of the year. What's visible here is a complete transformation that happened to one house for one evening (there turned out to be two parties, but the second was gravy—six-year-old Nicholas Eberstadt was so keen on the decoration that he requested it to be retained for his birthday celebration a few days later). Almost everything ordinarily in the Eberstadts' New York apartment—the French and Italian furniture, the long rectangle of a dining table, the small collections of memorabilia, even doors—was temporarily stashed away in off-bounds back rooms. The cotton that covers the walls, skirts the tables, portières the doorway, was installed for the night. The gilded bamboo chairs were rented. The potted azaleas and African violets were invited for two reasons: they are less destructible than cut flowers and their straight-from-the-greenhouse clay pots were such a good foil for the all-embracing fabric. Fifty terra-cotta ash trays, two for a quarter at Woolworth's, melded with the colour scenery and saw to it that not one of the some thousand cigarettes smoked there that December night wound up underfoot. More party talk and party-in-progress pictures on the next several pages.

VOGUE'S FASHIONS *in* LIVING



"Please dear, must Elizabeth take her nap on our best Wamsutta sheets?"

Give her a kiss for knowing beauty, mother. After all, it's a quality she inherited from you! Without even being told, she knows there's something *special* about Wamsutta Supercale sheets. Something fine... something cherished... something very worth owning. Go ahead, just this once, and let her make a queen of *her* Elizabeth! *Illustrated*: Wamsutta Supercale®, lavishly embroidered in our new "Early American Paisley" in three colors from $9.95. Other Supercale sheets priced from $5.95. Look for Wamsutta towels, Babycale® crib sheets, bedspreads, mattress pads, covers, ticking and fashion fabrics for women, children, men. WAMSUTTA MILLS, 1430 Broadway, N.Y. 18.

Wamsutta®

The story of one of the season's great parties

Although one is not obliged, like Trimalchio, to disarrange one's ceiling irretrievably by cutting holes in it through which are lowered boxes of perfumes and garlands of flowers to revive the surfeited guests, one is obliged in 1962, it would seem, to make party talk by producing more than a cocktail party. "We have not," said a well-known host and hostess who were married fourteen years ago, "had a cocktail party since we were married. Nor do we attend them, if possible."

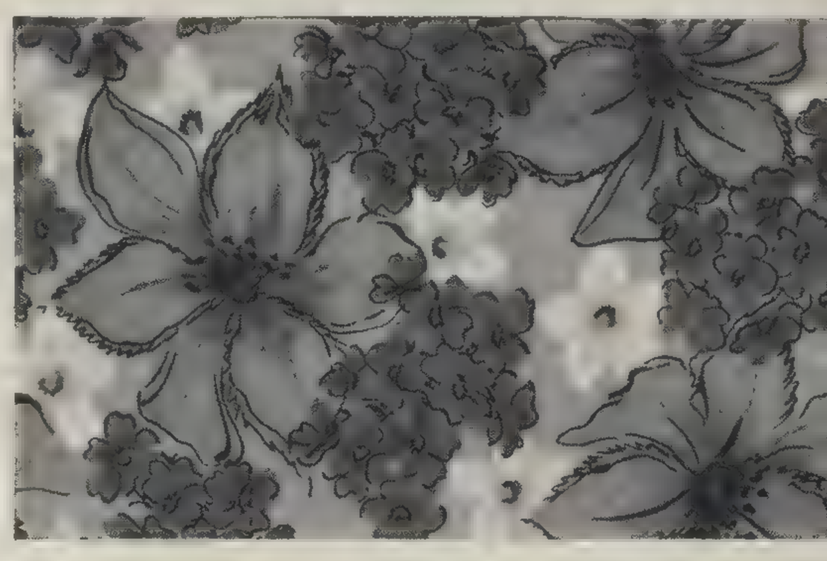
What one does have to do, as things are seemingly going, is provide a certain wallop that establishes the meaning of that evening's point in time. Something that makes it worthwhile for the bachelor to come out of his library during, for instance, a sleet storm—or for a young couple to turn over their small brood to the ministrations of such excellent organizations as Part-Time Child Care. This could be as simple as good conversation that strays hearteningly from the usual channels. Or as complex as a house unabashedly dedicated to making one evening worthy of inclusion in a guest's autobiography.

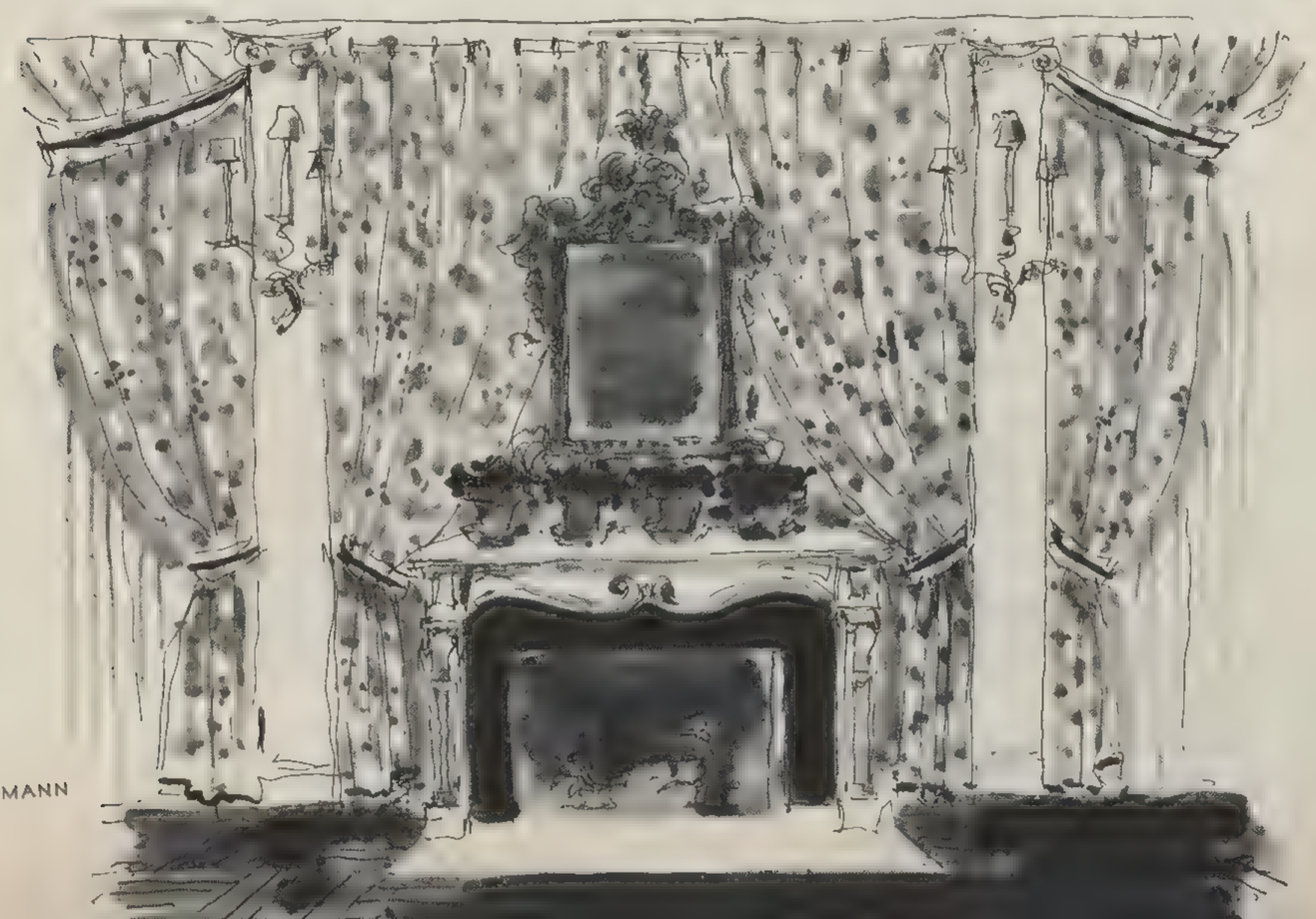
If the latter spectacular is what a hostess has in mind, she might consider a clean sweep of all the encumbrance one regularly counts on to keep the good living going. A stunning example of this free-wheeling party approach, starting with the fabric swatched, right, ending in a look suggested, in part, below, is the Eberstadt party.

The logistics start with the point of view. "I am really not a hostess," Mrs. Frederick Eberstadt said. Which might seem like injudicious modesty on the part of a young woman who thereupon gave a party that a sizable number of much-partied guests later described as their best evening of the year. What Mrs. Eberstadt meant was that she is not a giver of cocktail parties in series nor dinners by the dozen and what *this* means to the Eberstadts, it developed, was that when they have a party, they like it to be, well—smashing.

(Continued on page 166)

FOR THE FREDERICK EBERSTADT PARTY, THE FOLLOWING WERE EITHER TRANSFORMED OR ABOLISHED: ROOMS, CLOSETS, PRECONCEIVED NOTIONS OF WHERE FOOD, DRINKS, ORCHESTRAS, AND EVEN THE GUESTS BELONG . . . AND, AS MRS. EBERSTADT SAID, "PRIDE OF POSSESSIONS."





SKETCHES BY HEILEMANN



PARTY IN PLANNING STAGE: MRS. EBERSTADT AND THE PARTY DECORATORS— BOB DENNING, LEFT, AND VINCENT FOURCADE, RIGHT.



DRESSED FOR THE PARTY: THE WOMEN'S DRESSING ROOM.

MR. AND MRS. EBERSTADT MAKE THE PALM TREES.

AN HOUR BEFORE THE PARTY, MR. VERDI COMBS OUT MRS. EBERSTADT'S HAIR.

The logistics of one brilliant party

Mr. Eberstadt, a photographer (he took all of the pictures here, including the one of himself), suggested his studio. Mrs. Eberstadt said no. Too much like hiring a hall. She wanted her party to compliment the guests, to be full of surprises, and definitely to be in her house. Bob Denning and Vincent Fourcade, old friends of the Eberstadts, who together form the interior designing firm, Denning & Fourcade, helped plan the scenery, agreed with the Eberstadts that movement was essential, that traffic throughout the apartment should be free-flowing. No cul-de-sacs. All doors, including the entrance, were removed, and all furniture in the three main party rooms took temporary refuge elsewhere. A crimson-coral-orange cotton, printed with never-before flowers, was picked to set the colour pace, and was used unstintingly—a thousand yards unstintingly. (See sketch of dining room, right, and dressing room, above.) Eighteen-inch squares of it, edges pinked, became napkins, and these eventually went into the laps of two hundred and fifty enchanted guests.

Mrs. Eberstadt, who is one of the she'ses about whom her father, Ogden Nash wrote—"In January everything freezes./ We have two chil-



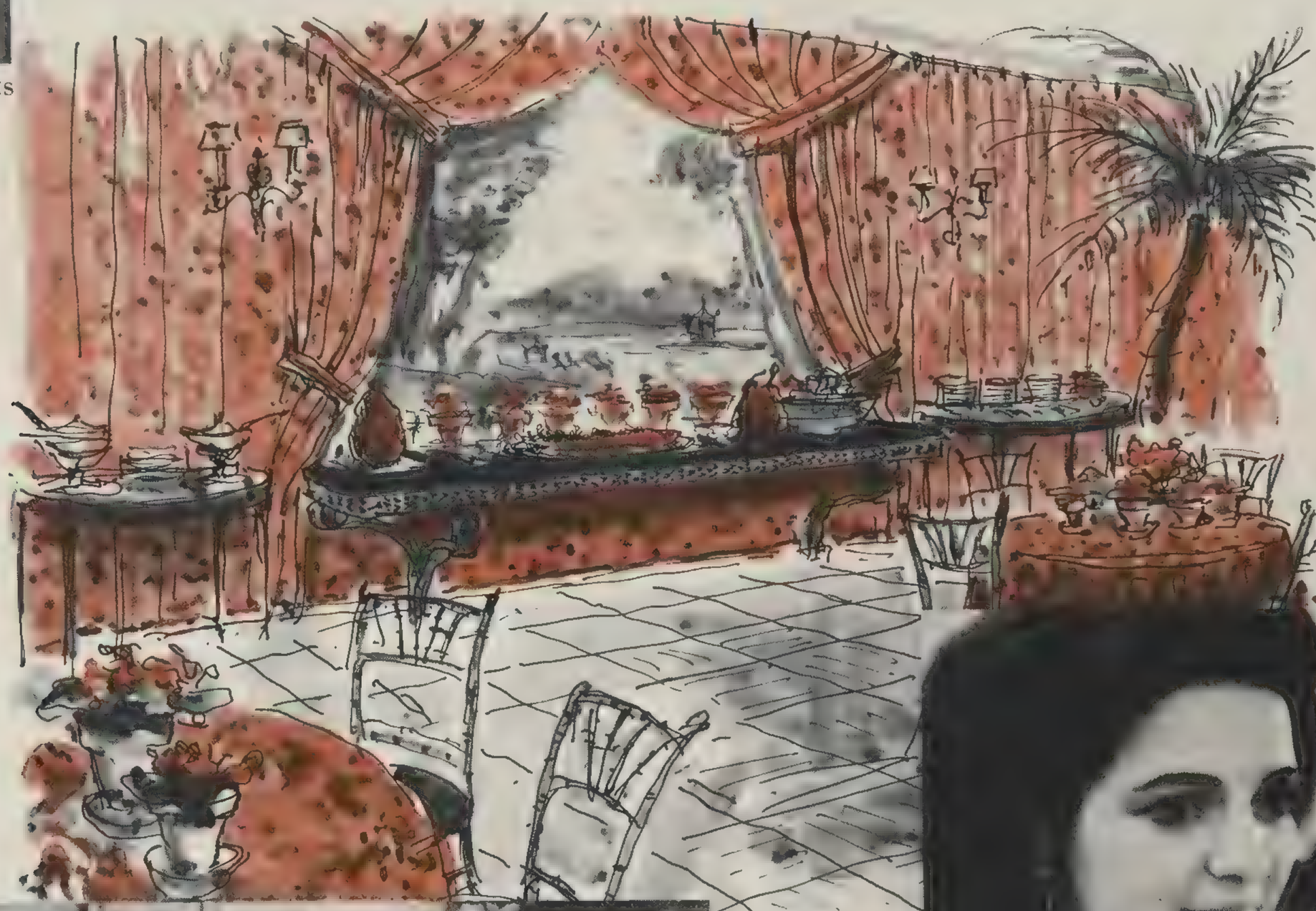
MISS PEGGY SCOTT-DUFF,
MR. DIEGO DEL VAYO.

dren. Both are she'ses"—knows that for a successful party the little things, as well as the guests, must rhyme. On the morning of The Day all rugs—taken up and stored; all floors—darkly waxed; all heat—turned off so that the place would be cool enough to support the great number of guests. Eight old, silvered apartment house sconces were rented and pinned on the draped walls and fitted with twenty-five-watt bulbs, pink in one room, amber in another, colours chosen for their people-flattery. And downstairs in the lobby of the apartment building, coat racks were set up so that guests, freed of their wraps and ready for action, could step from the elevator right into the fantasy setting.

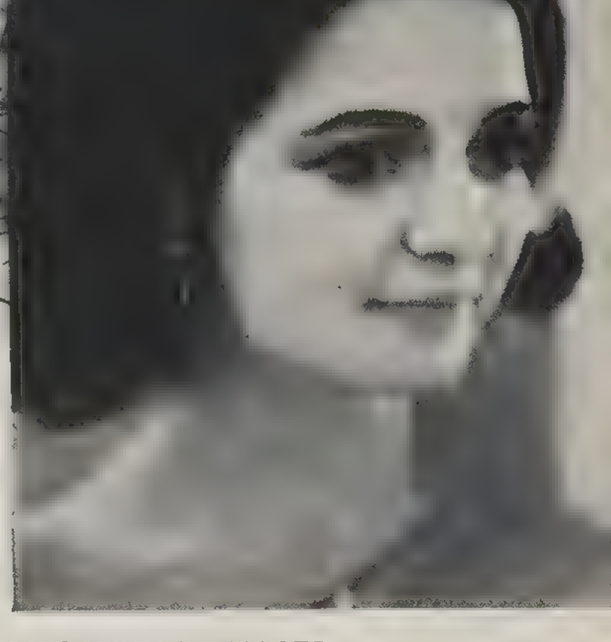
Accompanying that setting was music. On one side of the living room fireplace, a five-man Haitian steel band in Caribbean costume gave exhibitions of the limbo and ceremonial dances of their native country. Spelling them on the other side of the fireplace, a four-man twist band, dressed in orange to go with the décor, made twisters out of non-twisters, occasionally played a conventional tune. Two round tables for twelve, skirted, of course, with the everywhere fabric, and their companion chairs were the only furniture in the room, which led on the right to the dining room, sketched below, and on the left to the de-bedded bedroom, where other round tables seated thirty-two. "It was," one guest reported later, "like a fascinating labyrinth." *(Continued on page 168)*



PRINCESS ALMERIE THURN UND TAXIS



SKETCHES BY HEILEMANN



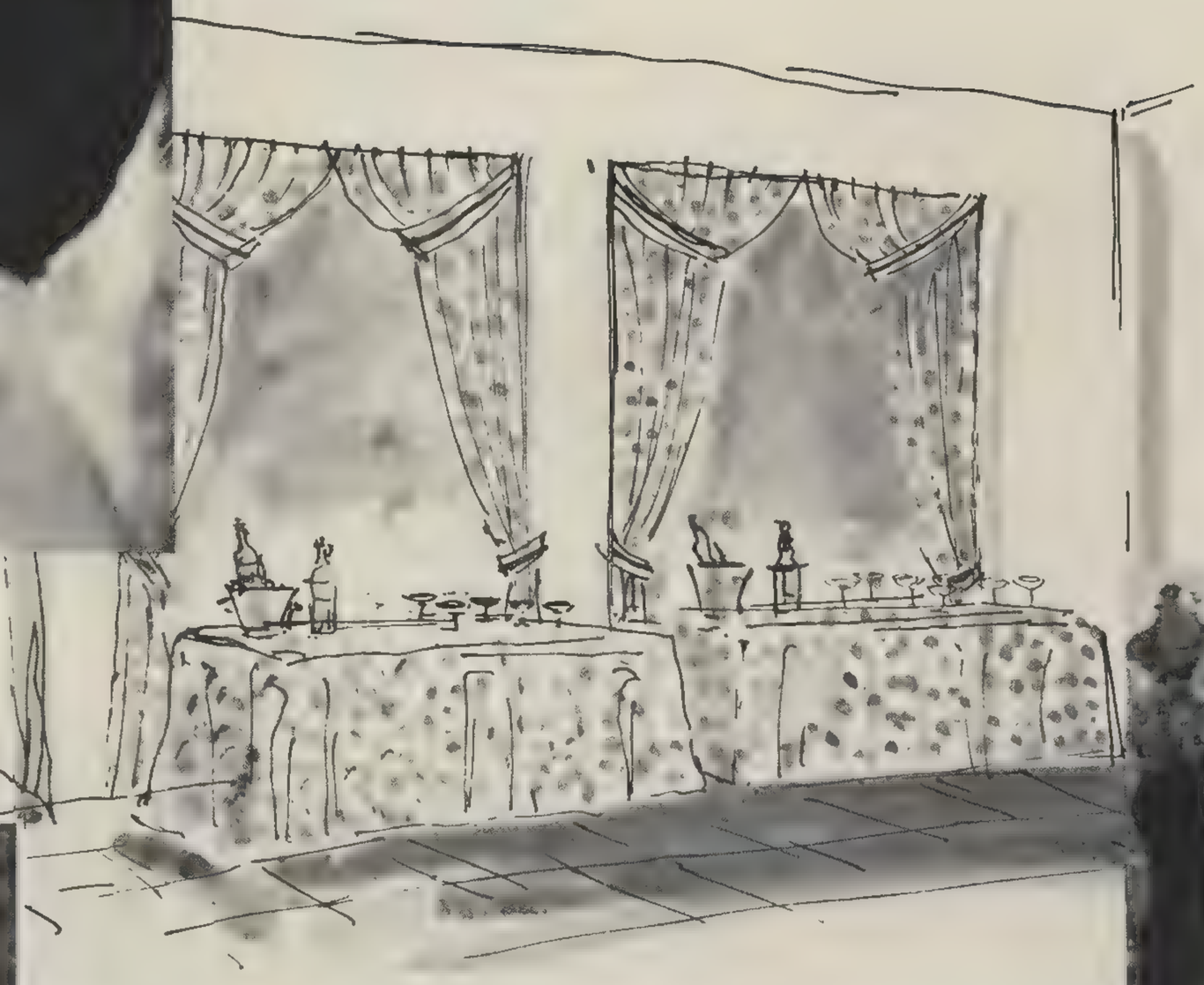
PHOTOGRAPHS BY EBERSTADT



ABOVE, SEÑORA MERCEDES DE KOGEL.
LEFT, SOME GUESTS IN THE LIBRARY:
MR. LOUIS GIMBEL,
SEÑORA MERCEDES DE KOGEL,
MR. HENRY ROMNEY, MISS ELSA TAMAYO.



MRS. WILLIAM RAYNER





MASTER WILLIAM CANNELL DANCING TO THE MUSIC OF THE HAITIAN BAND.



The logistics of one brilliant party *continued*

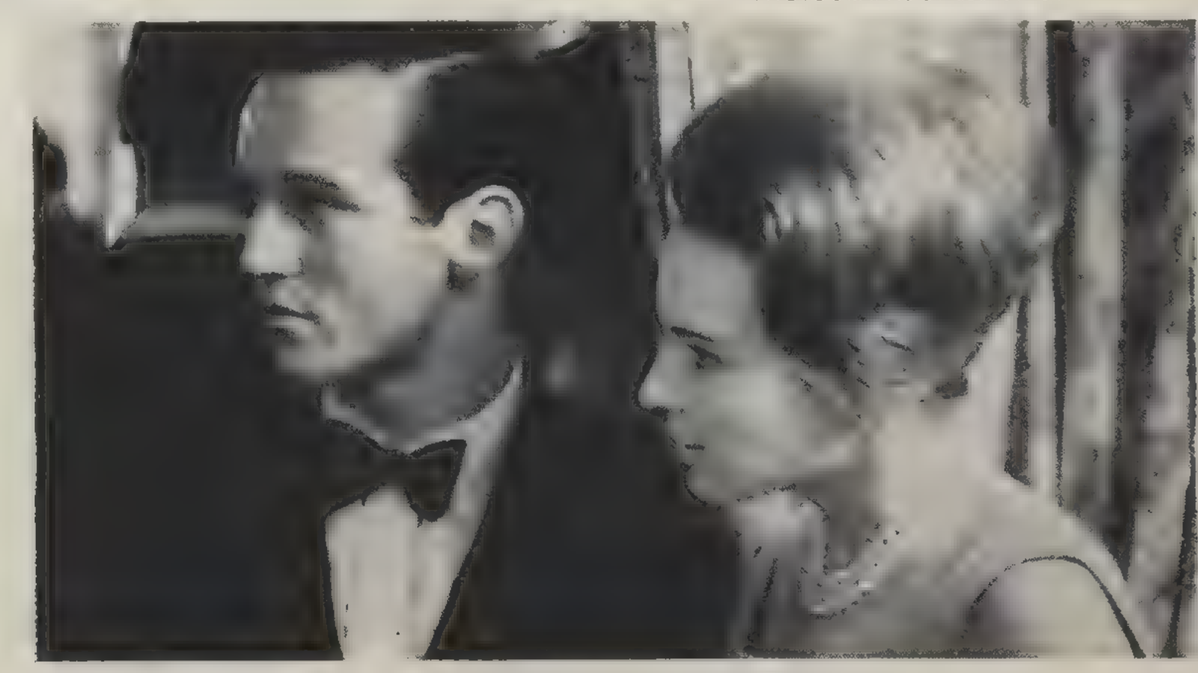
Except for what they wore—in Mrs. Eberstadt's case, a glitter-net sweater over a long white satin dress by Bob Bugnand—the Eberstadt clothes, as well as their furniture, spent the evening of the party in unseen back rooms. Their two big bedroom closets were stripped of their doors and their contents, and the closets, with tables placed in front of them, were swagged with the floral print—as illustrated in the sketch above. This became the bar.

The food schedule, arranged by Alex Obolensky Caterers, who also provided the drink service and most of the party staff of two barmen and five waitresses, went this way: cold buffet from the beginning; hot buffet at 12:15; breakfast at 4:30; champagne, passed all night. Cold salmon with *sauce verte*, hams, French bread, and a constantly-replenished salad bowl on the dining room console awaited arriving guests. Later, chicken curry and rice were brought out in chafing dishes with, for dessert, a choice of Viennese *Sacher torte* or pineapple and strawberries with kirsch. Breakfast consisted, simply, of masses of scrambled eggs and sausages, toast, and coffee. In *buffet de gare* style, people ate in groups, when and where they liked, at tables scattered throughout the party rooms. The bands played on until breakfast time and before the party was over, the first thank-you telegram arrived from a guest who had left early to catch a plane.

THE HOSTESS, 6:00 A.M.

SKETCH BY HEILEMANN

PHOTOGRAPHS BY EBERSTADT



MISS CHARLOTTE FORD, MR. ALEXANDER MARCHESSINI

"LUTHER"

(Continued from page 115)

MARTIN: I assure you, I had nothing to do with that.

CAJETAN: Of course. Brother John wasn't suggesting you had.

MARTIN: I can't stop the mouth of the whole world.

TETZEL: Why, your heresy isn't even original. It's no different from Wyclif or Hus.

CAJETAN: True enough, but we mustn't try to deprive the learned doctor of his originality. An original heresy may have been thought of by someone else before you. In fact, I shouldn't think such a thing as an original heresy exists. But it is original so long as it originated in *you*, the virgin heretic.

TETZEL: The time'll come when you'll have to defend yourself before the world, and then every man can judge for himself who's the heretic and schismatic. It'll be clear to everyone, even those drowsy snoring Christians who've never smelled a Bible. They'll find out for themselves that those who scribble books and waste so much paper just for their own pleasure, and are contemptuous and shameless, end up by condemning themselves. People like you always go too far, thank heaven. You play into our hands. I give you a month, Brother Martin, to roast yourself.

MARTIN: You've had your thirty pieces of silver. For the sake of Christ, why don't you betray someone?

CAJETAN: (*to* TETZEL). Perhaps you should join Staupitz.

TETZEL: Very well, your eminence.

(*He bows and goes out.*)

CAJETAN: In point of fact, he gets eighty guilden a month plus expenses.

MARTIN: What about his vow of poverty?

CAJETAN: Like most brilliant men, my son, you have an innocent spirit. I've also just discovered that he has managed to father two children. So there goes another vow. Bang! But it'll do him no good, I promise you. You've made a hole in that drum for him. I may say there's a lot of bad feelings among the Dominicans about you. I should know—because I'm their General. It's only natural, they're accustomed to having everything their own way. The Franciscans are a grubby, sentimental lot, on the whole, and mercifully ignorant as well. But your people seem to be running alive with scholars and would-be politicians.

MARTIN: I'd no idea that my theses would ever get such publicity.

CAJETAN: Really now!

MARTIN: But it seems they've been printed over and over again, and circulated well, to an extent I'd never dreamed of.

CAJETAN: Oh yes, they've been circulated and talked about wherever men kneel to Christ.

MARTIN: Most holy father, I honour the Holy Roman Church, and I shall go on doing so. I have sought after the truth, and everything I have said I still believe to be right and true and Christian. But I am a man, and I may be deceived, so I am willing to receive instruction where I have been mistaken——

CAJETAN: (*angrily*). Save your arrogance, my son, there'll be a better place to use it. I can have you sent to Rome and let any of your German princes try to stop me! He'll find himself standing outside the gates of heaven like a leper.

MARTIN: (*stung*). I repeat, I am here to reply to all the charges you may bring against me——

(Continued on page 170)



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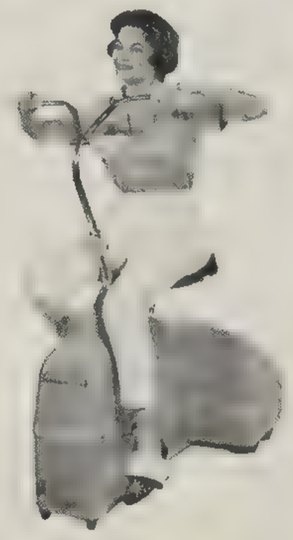
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"LUTHER"

(Continued from page 169)

CAJETAN: No, you're not——

MARTIN: I am ready to submit my theses to the universities of Basle, Freibourg, Louvain, or Paris——

CAJETAN: I'm afraid you've not grasped the position. I'm not here to enter into a disputation with you, now or at any other time. The Roman Church is the apex of the world, secular and temporal, and it may constrain with its secular arm any who have once received the faith and gone astray. Surely I don't have to remind you that it is not bound to use reason to fight and destroy rebels. (*He sighs.*) My son, it's getting late. You must retract. Believe me, I simply want to see this business ended as quickly as possible.

MARTIN: Some interests are furthered by finding truth, others by destroying it. I don't care—what pleases or displeases the Pope. He is a man.

CAJETAN: (*wearily*). Is that all?

MARTIN: He seems a good man, as Popes go. But it's not much for a world that sings out for reformation. I'd say that's a hymn for everyone.

CAJETAN: My dear friend, think, think carefully, and see if you can't see some way out of all this. I am more than prepared to reconcile you with the Church, and the sovereign bishop. Retract, my son, the holy father prays for it——

MARTIN: But won't you discuss——

CAJETAN: Discuss! I've not *discussed* with you, and I don't intend to. If you want a disputation, I dare say Eck will take care of you——

MARTIN: John Eck? The Chancellor of Ingolstadt?

CAJETAN: I suppose you don't think much of him?

MARTIN: He knows theology.

CAJETAN: He has a universal reputation in debate.

MARTIN: It's understandable. He has a pedestrian style and a judicial restraint and that'll always pass off as wisdom to most men.

CAJETAN: You mean he's not original, like you——

MARTIN: I'm not an original man, why I'm not even a teacher, and I'm scarcely even a priest. I know Jesus Christ doesn't need my labour or my services.

CAJETAN: All right, Martin, I *will* argue with you if you want me to, or, at least, I'll put something to you, because there is something more than your safety or your life involved, something bigger than you and I talking together in this room at this time. Oh, it's fine for someone like you to criticize and start tearing down Christendom, but tell me this, just tell me this: what will you build in its place?

MARTIN: A withered arm is best amputated, an infected place is best scoured out, and so you pray for healthy tissue and something sturdy and clean that was crumbling and full of filth.

CAJETAN: Can't you see? My son, you'll destroy the perfect unity of the world.

MARTIN: Someone always prefers what's withered and infected. But it should be cauterized as honestly as one knows how.

CAJETAN: And how honest is that? There's something I'd like to know: suppose you *did* destroy the Pope. What do you think would become of you?

MARTIN: I don't know.

(Continued on page 175)

DINNER-ON-THE-ROCKS

(Continued from page 162)

Corfu, the largest ones no bigger than the tip of a little finger and as wildly scented as candied violets.

Then, on the island of Poros, we were introduced to the charming custom of *tavernas*—the Greeks' small informal cafés—of being invited back to the kitchen, to select, after much fragrant lid-lifting and chilly draughts from the icebox, one's own meal. No abstract menu on paper for the guest, but the proud presentation of the wealth of the kitchen to tempt him. There we asked for *mousaka,* a substantial pie of layers of eggplant, chopped lamb, and onions, with a delicate custard-like crust topped with grated cheese.

The pleasures of dining in Greece extend to the delights of roadside discoveries. Oranges plucked from the vast groves near Agrinion so incredibly huge and juicy and sweet that one of them, rolled into the California Chamber of Commerce, would cause as much discord as the apple given by Paris to Aphrodite. Cups of Turkish coffee, dark as earth, brimming with froth, a thrust for driving found at coffee houses in every wayside village with a population over ten, that lasted warmingly for empty miles and miles. And at each inn, breakfast honey on small rounds of sweet bread, as exotic and perfumed as must be sucked from the fields of paradise.

Then, in Athens, Zonar's, the home away from home of the internationals, who loll on curlicued metal chairs, nibbling seeds from the *passa tempo* vendor, sipping *ouzo*—the anise liqueur that turns milky when tempered with water; or spooning up clouds of puréed chestnuts, as they brush the ubiquitous dust of Athens from their tables. We first had *spanakopita* at Zonar's, a revelation, that melting pastry of *phyllo*—countless sheets of tissue-thin dough—layered with creamy spinach and *feta,* the farm-made cheese, white, salty, and crumbly, that's brought from the mountains above Athens to town in wooden kegs. And a memorable salad of rice that I've counterfeited since, stuffing great fat tomatoes, crunchy with pine nuts, cool with dill and mint, hot with pepper, sweet with bits of currants.

One evening in the Plaka, the oldest district of Athens that rings the majestic crown of the Acropolis, we ate *dolmades,* little rolls of grape leaves, served beneath a dense grape arbour (one imagines the chef reaching overhead and snipping off a leaf with his thumb and forefinger, the stuffing ready in his other hand), filled with a blend of rice and condiments, tangy from having been steeped in lemon juice and meat stock overnight. For a sweet afterwards we stopped at one of the numberless pastry shops near the crowded Omonia Square—everybody else was out strolling at midnight, too—for a taste of *kataife,* pastry that looks not unlike shredded wheat, but is rather a rapturous crisp confection drenched with honey and walnuts.

The Greeks are poor people. Much like once-glorious Spain, there is still water around them but heartbreakingly little left in their soil. What they can produce for their tables is, therefore, necessarily limited. But they are one with their land, and what they coax from it, with the beneficence of hot sun and strong Greek hands, is perfect of its kind.

The sheep, hardiest of livestock, best able to thrive on the dry, rocky pastures of Greece, spill over from the cropped fields onto the roads, bells a-tinkling, some dyed extravagant shades of pink and gold and azure to mark them for shearing or market or bearing lambs, halt the traveller in his outrageous vehicle until their shepherd, cloaked and biblical, can scold them out of the way with ancient crook. And in every part of Greece: olive trees, those noble grey groves which for centuries have provided most of the peasant's nourishment and much of the country's export wealth. But nothing is puny, no lamb nor fruit of the tree or vine, as though Gaea still kept an eye on her Greece.

To dine in Greece is to dine close to the earth. Sophistication has not, for the most part, touched the cuisine—as it has not touched the people. Elaborate it may be, but this has its earthy origins: lamb roasted in parchment paper, a succulent manner, evolved from the mountain guerrilla bands who wrapped their meat so that the odour of cooking should not give

(Continued on page 172)



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DINNER-ON-THE-ROCKS

(Continued from page 171)

away their position to the Turks; *dolmades,* a natural use of the abundant grape leaves; and from Athens, making use of the plentiful nut trees, *karithopeta,* a torte so rich and heavy with walnuts that the greediest trencherman can manage only two slices.

We have just dined again in Greece, at our own table. Here is the menu—a triumph of a dinner—and the way it may be prepared. Take three days, ask a few friends to share the evening with you, for although it is a simple menu, it takes a special effort. This is a gala dinner party, and a memorable introduction to the pleasures of a classical cuisine.

DOLMADES
(Grape leaf rolls)
Greek olives, scallions, radishes, assorted nuts

SPANAKOPITA
(Spinach and cheese pastry)

ARNI EXOTICA STO KLEPHTES
(Roasted lamb in parchment paper)

ANGOURAKI-DOMATO SALATA
(Salad of tomatoes and cucumbers)
Sesame seed rolls
Retsina (to be served at room temperature); beer

KARITHOPETA ATHINAIKI
(Athenian walnut torte)

KAFÉ
(Turkish coffee)

Two days before the party, do the marketing, having tracked down a Greek or international sort of delicatessen that will provide the special ingredients: grape leaves (in a jar), pine nuts, *feta* cheese, *phyllo* (the tissue-thin dough), *retsina* (Savvatiano, it is said, is the finest grape for *retsina,* but to the uninitiated, any available will do nicely), and the pulverized Turkish coffee. There are substitutes for each of these, but the character of the dinner depends on its authenticity, so be a resolute sleuth in finding them.

Parchment paper for the lamb may be purchased at a good stationer's or art supply store.

Half the cooking should be done the day before the dinner, both for the sake of convenience and for flavour—the *dolmades* and *karithopeta* are best made a day ahead of time. They will take the afternoon to prepare.

The morning of the party, begin the *arni exotica.* When it is all arranged in the pan, set it aside in a cool place (not the refrigerator) and start the spinach pastry. Four and a quarter hours before you plan to serve, slip the meat into the oven. To cope with the problem of two cooking temperatures and only one oven, take the meat out an hour before serving time—about a quarter-hour before you expect it to be done—and bake the *spanakopita.* Then, while it cools a bit, reheat and finish the *arni;* at the same time, warm the rolls on the highest rack of the oven. That's all the cooking to be done.

The tomatoes and cucumbers may be sliced and dressed any time earlier in the day—gilded very lightly with a bit of oil and lemon juice, and sprinkled with sweet basil, in their serving dish, then chilled. The olives can be placed in their dish too, and the relish of scallions and radishes arranged in a bowl of ice water, to be drained and sent out for hors d'oeuvres with the *dolmades* and salted nuts at drink time. (Roasted and salted sunflower seeds are a traditional *mezethakia,* too—before-dinner appetizers served, in Greece, in dizzying quantity and variety; the seeds may be purchased with the other special Greek foods.)

Then with the table set, everything is ready, and the Turkish coffee is the only at-the-moment preparation for the dinner. Note: All recipes serve six.

DOLMADES
(Grape leaf rolls)

⅓ scant cup best olive oil
1 small onion, very finely chopped
½ generous cup rice, uncooked long-grain variety
2 cups chicken broth, simmering
4 teaspoons tomato purée
2 teaspoons currants, chopped
2 teaspoons pine nuts
2 teaspoons mint, chopped
2 teaspoons dill, chopped
Salt and pepper to taste
1 tablespoon lemon juice, strained
About 45 grape leaves (half a jar, imported); or tender fresh spinach leaves, 5 inches long, stems removed

Sauté the onion and rice in olive oil over a slow flame until clear—about twenty minutes, stirring frequently. Mix half the to-

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IN THE MARCH 15 ISSUE

VOGUE TELLS all

about the Paris Collections . . .
what to watch . . . what to take or leave

the new clothes ideas from Italy . . .
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DINNER-ON-THE-ROCKS

(Continued from page 172)

mato purée with half the broth, then add it and the currants, pine nuts, mint, and dill to the rice, blending thoroughly. Taste for salt and pepper. Cover and steam in the usual manner for twenty minutes more, until the rice is just tender. Now blend the rest of the broth and the rest of the tomato purée, with the lemon juice and bring to a slow simmer.

While the stuffing is cooling, prepare the leaves by dipping them briefly in hot water, if they are preserved or if they are spinach leaves. (If you have access to fresh grape leaves, then simmer them for five minutes and drain well.) Spread the leaves out, glossy side down, broad side toward you; then set the very largest, the very smallest, and the torn ones aside.

You will need at least thirty leaves for stuffing. Place enough rice at the base of each to make it the thickness of a small plump sausage. Then fold the left side over and roll up, tucking the right side of the leaf into the roll when finished. Place them tightly side by side in a 5 x 9 x 2 Pyrex dish, the bottom covered with some of the leaves you've put aside. When part of the *dolmades* have filled one layer, cover with more grape leaves and arrange the second layer of rolled grape leaves criss-crossed over the first, finishing with a final cover of leaves.

Now pour the simmering broth mixture over the *dolmades*, place a heavy plate on top to keep them from moving, and seal with aluminum foil. Cook in the oven at 325° for two hours. Cool in the dish, then remove as carefully as possible to serving dish, covering with the remaining sauce. Keep in a cool place, not the refrigerator, and serve the next day on plates, five to a person.

SPANAKOPITA

(Spinach and cheese pastry)

3 packages spinach, frozen chopped (about 2 pounds if fresh)
Salt and pepper to taste
About ¾ cup best olive oil
3 large onions, chopped fine
½ pound *feta* cheese, or dry pot cheese, or cream cheese if necessary
2 tablespoons parsley, minced
1 tablespoon dill, minced
½ pound *phyllo* pastry, or strudel paste, or 10 large sheets of puff paste rolled thin as tissue paper

Chop the spinach very fine (do not put in blender, as this will make a purée), season it lightly with salt and pepper (the *feta* is quite salty, but if pot or cream cheese is used, add more salt), and set aside.

Sauté the onions in ¼ cup of the olive oil, and when they are golden, press all the liquid from the spinach and add the minced leaves to the pan, stirring in just enough oil as needed to keep the spinach from sticking. Stir constantly until tender-crisp, about five minutes. Remove the mixture to a large bowl leaving as much oil in the pan as possible. Now crumble in the cheese and herbs, blending lightly but thoroughly.

Oil a 9 x 12 x 3 baking tin and cover the bottom with one sheet of *phyllo* cut to size. Brush lightly with the olive oil from the pan (it is important not to use too much oil in the filling, or it will be runny), add four more sheets of suitably sized pastry, each *lightly* brushed with oil. Spread on the spinach, then top carefully with five more sheets of pastry, again brushing each very lightly with oil. Using a sharp knife, score the top sheet into large diamond-shaped pieces to facilitate serving. Sprinkle with a bit of water so the pastry won't curl, and bake at 350° for one hour, or until the top is golden. Allow to cool (while you finish baking the *arni exotica*), then cut through the diamond pattern and serve at once.

While you are working with this miraculous *phyllo*—and should there be any left over for another Eastern marvel—be sure to keep it covered with a moist cloth, as the sheets very quickly turn brittle when exposed to the air and then are unmanageable.

ARNI EXOTICA STO KLEPHTES

(Roasted lamb in parchment paper)

(Sto Klephtes means in a paper wrapping; *klephtes* were the guerrilla bands who cooked their food this way.)

4 pounds leg of lamb, boned by the butcher
3 large sheets parchment paper, heavy quality
¼ cup best olive oil
About 2 tablespoons lemon juice, strained
Salt and pepper, lots
Garlic cut in slivers, as desired
¼ pound Monterey Jack cheese, or Swiss cheese
Rosemary, fresh or dried, as desired
Twine to tie the packages

Spread all the meat on a bread board and map it out to be divided into at least six pieces of uniform size, about five by three inches. The shape will determine the manner you cut—try to keep them as equal as possible so that some portions won't cook while others just reach tenderness.

Cut it, and then cut the parchment paper in squares amply sized to package each piece. Oil the papers and place a portion of lamb on each. Now rub the meat with oil, then lemon juice, then salt and pepper, and finally make several slashes in the meat and bury some slivers of garlic.

Cover each piece with a brick of cheese, and top with a sprig or several dried needles of rosemary. Tightly gather the ends of the paper together, being careful not to dislodge the cheese, twist the paper and tie securely in a bow with twine.

Oil the packages and arrange them in a small shallow roasting pan so that they all touch and there is no waste space—this is important. Now bake uncovered in 325° oven, without disturbing, for three hours—or adjust the schedule I suggested earlier if the portions of meat are proportionately chunky and require longer roasting. Serve just as they are in the packages, then pass a tray to collect the papers and twine after everyone has opened his.

KARITHOPETA ATHINAIKI

(Athenian walnut torte)

¾ cup sweet butter, at room temperature
½ generous cup sugar
4 eggs, at room temperature
1 teaspoon cinnamon
3 cups all-purpose flour, sifted
1 teaspoon double-acting baking powder, sifted twice with the flour
Salt, a pinch
¾ pound shelled walnuts (about 3 cups), put through the medium blade of the food grinder, or chopped medium-fine
For the syrup:
¾ cup sugar
1 cup water
½ cup brandy
Cinnamon stick, optional

Cream the butter and sugar until pale and fluffy. Separate the

(Continued on page 177)

"LUTHER"

(Continued from page 170)

CAJETAN: Exactly, you wouldn't know what to do because you need him, Martin, you need to hunt him more than he needs his silly wild boar. Well? There have always been Popes, and there always will be, even if they're called something else. They'll have them for people like *you*. You're not a good old revolutionary, my son, you're just a common rebel, a very different animal. You don't fight the Pope because he's too big, but because for your needs he's not big enough.

MARTIN: My General's been gossiping——

CAJETAN: (*contemptuous*). I don't need Staupitz to explain you to me. Why, some deluded creature might even come to you as a leader of their revolution, but you don't want to break rules, you want to make them. You'd be a master breaker and maker and no one would be able to stand up to you, you'd hope, or ever sufficiently repair the damage you did. I've read some of your sermons on faith. Do you know all they say to me?

MARTIN: No.

CAJETAN: They say: I am a man struggling for certainty, struggling insanely like a man in a fit, an animal trapped to the bone with doubt.

(MARTIN *seems about to have a physical struggle with himself.*)

CAJETAN: Don't you see what could happen out of all this? Men could be cast out and left to themselves for ever, helpless and frightened!

MARTIN: Your eminence, forgive me. I'm tired after my journey —I think I might faint soon——

CAJETAN: That's what would become of them without their Mother Church—with all its imperfections, Peter's rock, without it they'd be helpless and unprotected. Allow them their sins, their petty indulgences, my son, they're unimportant to the comfort we receive——

MARTIN: (*somewhat hysterical*). Comfort! It—doesn't concern me!

CAJETAN: We live in thick darkness, and it grows thicker. How will men find God if they are left to themselves each man abandoned and only known to himself?

MARTIN: They'll have to try.

CAJETAN: I beg of you, my son, I beg of you. Retract.

(*Pause*)

MARTIN: Most holy father, I can not.

(*Pause*)

CAJETAN: You look ill. You had better go and rest. (*Pause*) Naturally, you will be released from your order.

MARTIN: I——

CAJETAN: Yes?

MARTIN: As you say, your eminence. Will you refer this matter to the Pope for his decision?

CAJETAN: Assuredly. Send in Tetzel.

(MARTIN *prostrates himself, and then kneels.* CAJETAN *is distressed but in control.*)

You know, a time will come when a man will no longer be able to say, "I speak Latin and am a Christian" and go his way in peace. There will come frontiers, frontiers of all kinds—between men—and there'll be no end to them.

(MARTIN *rises and goes out.* TETZEL *returns.*)

TETZEL: Yes?

CAJETAN: No, of course he didn't—that man hates himself. And if he goes to the stake, Tetzel, you can have the pleasure of inscribing it: he could only love others.



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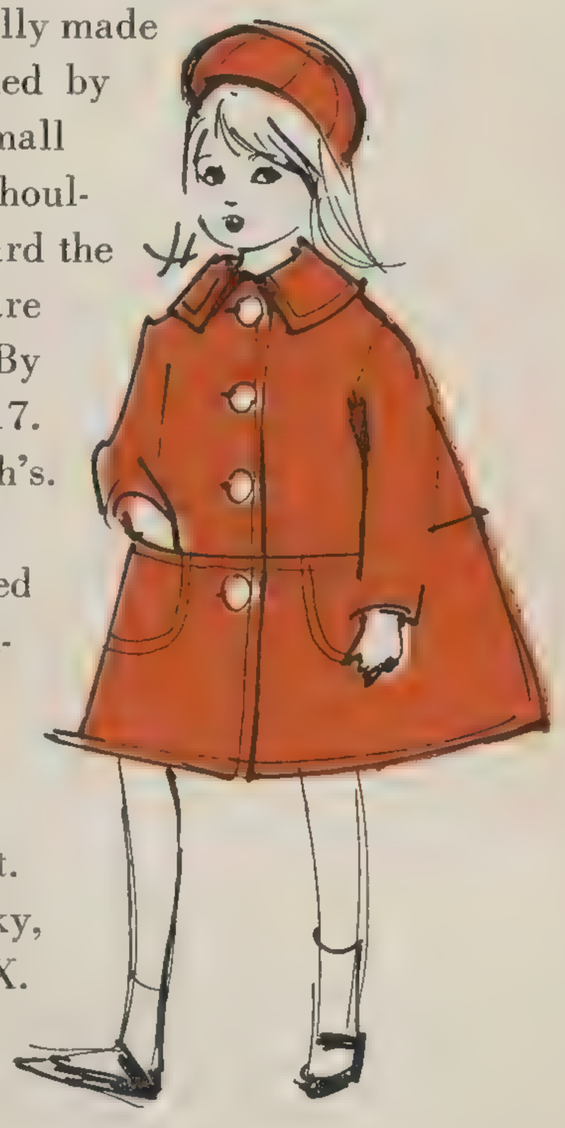
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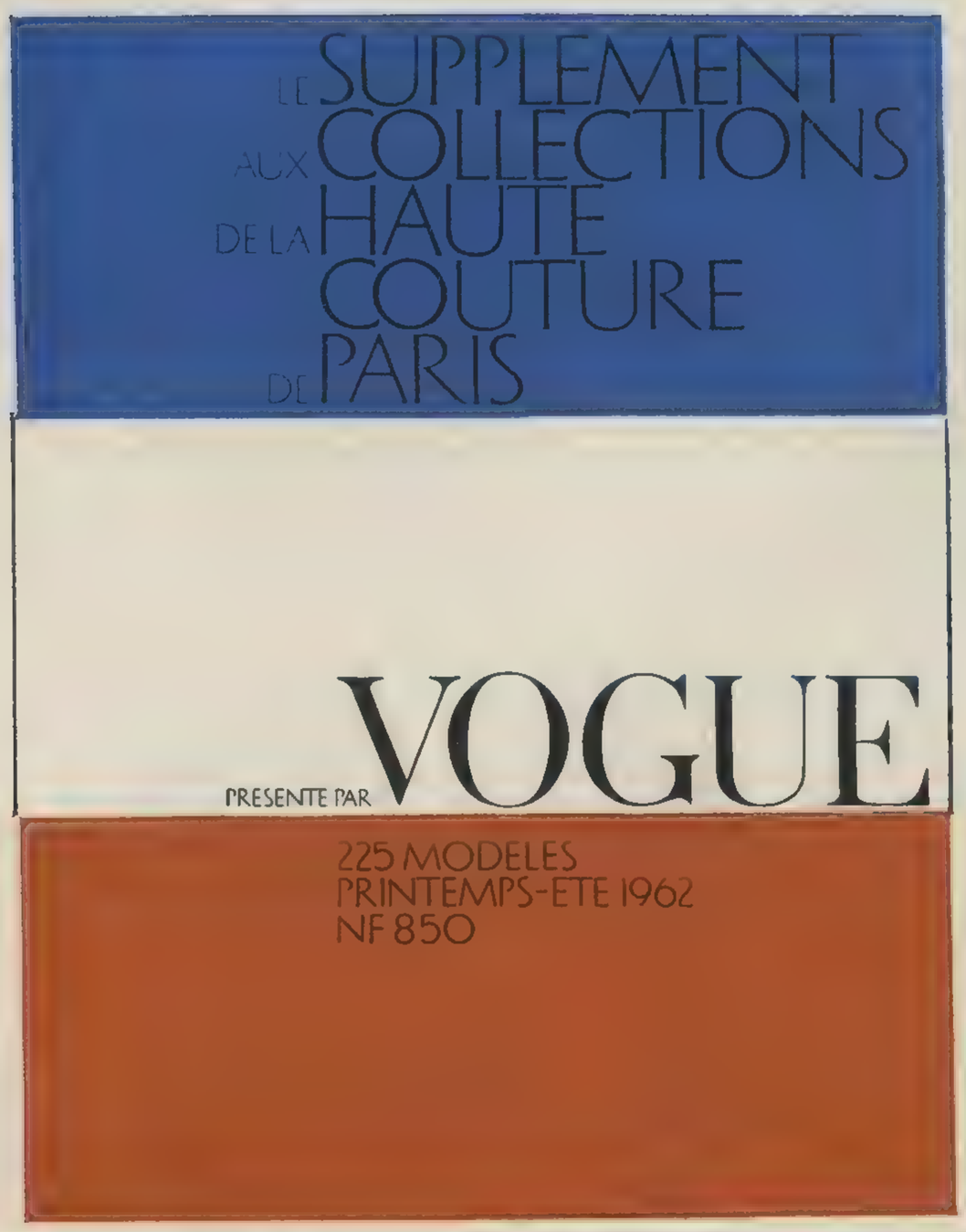


EVELYN MARCIL

Above: Young line on the red, white, and blue rage. A checked coat that looks like smooth wool tweed, is really made of Acrilan and can be washed by hand. It's nicely cut for small figures, fitted through the shoulders, flared very slightly toward the hem. The collar and pockets are bound with navy-blue braid. By Rainbow. Sizes 3-6X. About $17. At Franklin Simon; Himelhoch's.

Right: Bright red all-weather, all-year coat of jersey laminated with Scott Foam—water-repellent, warm, and lightweight. It has pearl buttons; a line of welting circles the coat, gives the look of a lowered waist. Washable. By Weather Winky, of Orlon and wool. Sizes 3-6X. About $15. At Bonwit Teller; L. S. Ayres.





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DINNER-ON-THE-ROCKS

(Continued from page 174)

eggs, beating each yolk into the butter before adding another, and placing the whites in a large bowl. Now whip the whites until stiff but not dry, and carefully stir half of them, with the cinnamon, into the butter cream. Next beat in the flour and all but two tablespoons of the ground walnuts—it takes a strong arm. Finally, fold in the remaining egg whites as lightly but as thoroughly as possible. No, it's not a mistake. Spread evenly in a buttered 6 x 10 x 2 tin or Pyrex baking dish and sprinkle the top with reserved walnuts. Bake at 350° for about forty minutes (325° for the Pyrex), or until the pastry pulls away from the sides of the pan—watch carefully after thirty minutes.

While the torte bakes, prepare a syrup of the sugar, water, and a cinnamon stick if you like, boiling rapidly for fifteen minutes; then add the brandy, and keep hot. When the pastry is finished, remove the cinnamon stick from the syrup and pour it evenly over the pastry. Cool, store out of the refrigerator and serve the next day cut in modest-sized pieces—it's so rich—in the pan. There will be enough left over to keep for another day.

KAFÉ

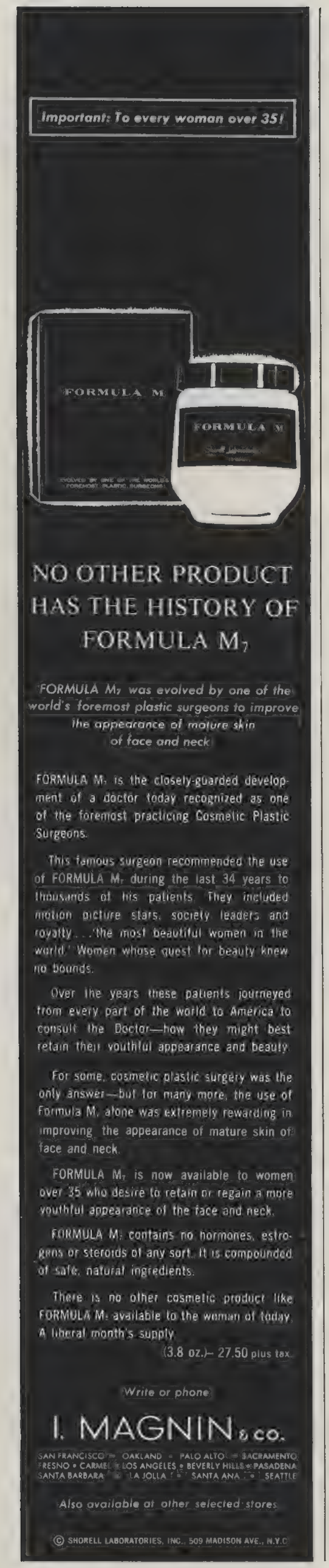
(Turkish coffee)

Remember the rule of three:
3 demitasse cupfuls water
3 heaping teaspoons Turkish coffee
3 heaping teaspoons sugar, or to taste

Boil the water, then add the coffee and sugar and let it float on top—do not stir. Bring coffee to a first boil then remove from heat and allow the froth to settle. Return to the fire, bring to a second boil, remove and again let the froth die down; then bring to a third boil and froth, this last time stirring the coffee thoroughly all the while, but try to keep as much froth on top as possible. Immediately pour into three demitasse cups, being generous with the froth, for it brings luck.

Do not make more than three cupfuls at one time, but you may vary the amount of coffee and sugar as desired: very, very strong and sweet is called *vary glyko;* moderately forceful is *metrio vrasto;* and the potent unsweetened Turkish is called *sketto vrasto.*





THE NEW EXERCISE TALK: TAI CHI

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ment called forms. These forms, 108 in number (many of them repeats, however), are carried out in a definite sequence and can be learned gradually in less than a year. Serious students may learn to add new and subtle details of movement and coordination.

Throughout, the body is clothed, loose, and at ease, and all the movements contain circles. There is never any straining: Rule Number One is that if it does not feel light and natural, it is wrong. "Comfortable" is the frequent word on the Tai Chi master's lips. Arms and hands, for example, are gently curved and never held *straight* at the sides, nor *projected straight* forward. Smoothly flowing from start to finish, the exercise is never interrupted, not even for a moment. No poses are struck, no postures held. As each form is approximately completed, the movement already begins to melt and blend into the next form, and so on to the conclusion. One unchanging tempo is maintained throughout, the slower the better. The process is compared by one master to the slow and even chewing needed for the enjoyment of food. "Without slow chewing," he said, "the flavour of the food is unappreciated . . . ." For beginners it may take fourteen minutes to go through the entire calisthenic; a master can prolong it to nearly twice that.

The important thing is to perform the exercise as a regular habit, at least once a day and preferably twice—perhaps on rising in the morning and before going to bed at night. It can also be done quietly off in an unseen corner any time relaxation is needed. (Note: office clothes, street clothes are fine.) Tai Chi can be done in almost any size apartment or office, on a rooftop or in a yard. A master can go through the whole thing in an area four feet by four feet. One ardent student of Tai Chi at the moment is Dr. Alexander Shaanan, staff physician at Sing Sing, for whose patients—with so many "lovely ways to save steps" determined for them—the circumscription of space is an important factor.

Though fascinating to watch, Tai Chi is not a dance; nor any kind of performance art. It is neither accompanied by music nor executed in accordance with any musical rhythms. Rather it is to be regarded as something like brushing one's teeth.

The possession of physical defects or disabilities does not preclude one from fulfilling this function. The Tai Chi master can tailor any of the forms to encompass the specific handicaps of a student, without at the same time upsetting the intricate balance of the structure as a whole.

Old people are as capable of this slow-moving exercise as the young; the refreshment produced by the soothing movements is, if anything, more exhilarating to them. A recent handbook issued on Taiwan, written by an eighty-six-year-old master, is illustrated by photographs of the author demonstrating the full spectrum of all the forms with easy perfection. Visitors back from Hong Kong or Singapore talk of the elderly men and women seen performing their Tai Chi exercises daily in the parks. The photographs of Henri Cartier-Bresson, as well as a recent documentary, *Behind the Great Wall*, filmed in Communist China, show that people there still engage in the traditional Tai Chi pursuit of fitness.

Tai Chi was, in fact, originated and developed in an almost gerontological spirit among the Taoists, an early movement not only involved with a desire to realize the magnificent potential of the human body, but also with an obsessive quest to prolong youthfulness. Muscles which are not used, the Taoists understood, tend to atrophy—and this withering of inactive muscles constitutes a significant part of the aging process. As stagnant water results in contamination, they felt, so too must the unexercised body cause all manner of physical distemper: the thing to do, therefore, was to move it about in such a way as to stimulate the blood and to encourage breathing.

Evolved through centuries of practical experimentation with anatomy, physiology, and mechanics, the Taoist calisthenic ultimately had major impact on Western medicine. "Techniques of medical gymnastics," wrote Joseph Needham, the eminent British biochemist, "generally supposed to have been a gift of eighteenth-century Sweden to Europe, can be shown to arise in fact directly from the practices of early mediaeval Taoists in China." For it has been discovered that the Chinese inspiration reached the Swedish pioneers of Western gymnastic through the elaborate treatise of a French Jesuit missionary. That is why some of the Tai Chi positions seem immediately, though remotely, familiar to doctors seeing them for the first time today.

Now that the original Taoist gymnastic has begun to take popular hold in America, a fresh variety of views is at last being brought to bear upon it. For example, many, reared in the biceps-building, dumbell-lifting creed, believe that fearful prodigies of vigour are required to accomplish any physical good. The Taoists, singularly indifferent to the charm of bulging biceps, concerned themselves instead with such beauty factors as body contour, muscle tone, and live skin condition. Can the soft, non-strenuous movements of this Chinese system be regarded as exercise?

It is precisely this aspect of Tai Chi which now elicits the firm commendation of Professor Dudley Dean Fuller of Columbia University, who with the late Dr. Dudley J. Morton collaborated on the classic text, *Human Locomotion and Body Form*. Just to hold any muscle in tension, explains Dr. Fuller, requires it to produce a force which is of an exercising nature. Thus it is perfectly possible for gentle movements to produce this kind of muscle stimulation and muscle exercise: we do not have to run up and down stairs or lift weights.

An infinitely sophisticated piece of body engineering, Tai Chi makes use of the principle of constantly shifting weight in order to prevent a feeling of strain in any given movement. We may more readily comprehend something of the ingenuity here, suggests Dr. Fuller, if we contrast the two familiar activities of standing and walking on level ground. When we are walking at normal speed, the calf muscles are in tension for only a small fraction of the time,

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THE NEW EXERCISE TALK: TAI CHI

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and relaxed for most of the rest of the time. On the other hand, if we are standing motionless the calf muscles are in constant tension because our centre of gravity is on a line in advance of the ankle, and the tense calf muscles are what keep us from falling forward. The result is that when we stand without moving we become more tired than when walking along at a leisurely pace.

Tai Chi proceeds by means of opposing disposition of body weight patterned in comfortable alternation throughout. But the delicate mechanics of this design call for the harmonious interplay of all one's faculties, and thereby introduce a novel benefit. "An excellent self-disciplinary activity for the development of muscular coordination," is how Dr. Allen Russek, of the Institute of Physical Medicine and Rehabilitation defines his own impression of Tai Chi. As Dr. Russek has pointed out, we have no comparable self-disciplinary system for developing coordination in the West, but must rely instead chiefly upon various forms of supervised activity.

To Dr. Harvey Kopell, a stimulating new theorist in the field of orthopaedics, Tai Chi offers yet another attractive possibility: it may serve as a daily prophylactic against certain hitherto mysterious types of self-sustained injury which are becoming worrisomely common. For example, a woman arising in the morning immediately bends over the sink to wash and as she starts to get up develops an acute pain in the back which renders her unable to straighten herself. Dr. Kopell, who rejects conventionally vigorous exercise as more likely to do harm than good, suggests that the chief feature of all such peculiar sudden injuries is the lack of any gradual preparatory warm-up activity, which he regards as a necessary safety feature for the body.

The chief site of this slow warming-up preparation he locates in the central nervous system, and he declares it vital not only for improving the level of one's physical performance—as every professional athlete knows—but also for the prevention of these abrupt freak injuries.

What many medical observers find most striking in Tai Chi is embodied in the opinion of Dr. Walter Thompson, Chairman of Orthopedic Surgery at New York University School of Medicine. He likes it as an exercise program "that could be incorporated into one's daily life with real benefit to both the mind and body." The mind? Yes, for the 108 forms can not be carried out in proper sequence without sensitive concentration upon what one is doing from each moment to the next.

Your body can not proceed in automatic dissociation from yourself like a piece of machinery operating on its own while you brood about income tax, the misfortunes of love, or the menu for dinner. To do this exercise at all, it is absolutely essential to be "with" it; everything else has inevitably to be excluded. This is the reason why Tai Chi has acquired its curious reputation as the tranquillizer of the East.

When anxious or distracted, persons who can do it move to a small spot, wherever they may find themselves, and perform their Tai Chi for its calming effect. Erich Fromm in *The Art of Loving* laments that the West has developed so few techniques for this integrative use of the body. Dr. A. T. W. Simeons has recently questioned even the value of walking as a standard recommendation for persons with heart trouble: "It is useless to tell a tired, worried businessman to walk twice round the block, just as brooding strolls in the park are not relaxing."

The lack of a psychological component may indeed finally prove the most serious shortcoming in what is customarily meant today by "exercise." For unmotivated physical movements are much more tiring than the same movements performed with interest. If boys playing "catch" with a baseball are required to go through the motions of throwing and catching a ball, without a ball, they will not keep this up for very long. "This is exactly the factor," S. Arthur Devan wrote, "that makes formal exercise *nervously exhausting*. Many persons who dutifully perform their 'daily dozen' find themselves inexplicably tired all day long afterward."

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ART AT CHASE MANHATTAN

Office building, private museum, one of the best-looking banks anywhere: the new Chase Manhattan Bank near Wall Street. It's the sixth tallest building in the world, an elegant tower of steel-ribbed glass that changes the look of downtown New York. Inside, spacious reception rooms and private offices are decorated with ancient and contemporary art from all over the world.

Because of the extensive wall space most of the paintings are large abstractions, but there are some representational pictures, and even a few traditional portraits. Sculpture: primitive African, abstract bronze, a carved wooden figurehead from an eighteenth-century ship. All paintings and sculpture were chosen by a committee, and the bank plans to lend out some of the works just as museums do; eventually some will be given away, new ones bought. In one hall a glass case displays the duelling pistols used by Aaron Burr (who founded the Manhattan Bank) and Alexander Hamilton, with handwritten documents concerning their duel. The handsome pistols belonged to General Hamilton's brother-in-law, Colonel Church; were made by Wogden, a famous London gunsmith.

On the sixtieth floor, instead of the knockout sculpture originally planned, the major work of art is the top of 40 Wall Street rising like the spire of a Scandinavian church against the seascape that stretches beyond the enormous windows.

The offices of the president and vice-presidents are decorated according to each man's field of work or his personal interests. For the executive in charge of international operations there is a map of ancient Rome; Audubon prints for one who likes hunting; part of David Rockefeller's own collection of early Greek and Roman vases lines his office. In the mix of contemporary and antique furniture, there is one particularly beautiful Sheraton desk; some Chippendale chairs; a strong concentration of marbles; an attractive rug woven in Hong Kong especially for the bank. Small objects—cigarette boxes, paperweights, and so forth—have been collected from nearly everywhere in the world.

Beneath all this dazzle of architecture, art, and antiques lies the reassuring vault, three hundred and fifty feet long, one hundred feet wide, weighing four hundred and eighty-five tons—the biggest bank vault in the world.

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